PACESETTER

The George Perez Magazine

#7

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FOR PÉREZ FANS • • BY PÉREZ FANS

PACESETTER
The George Pérez Magazine

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This issue is devoted to George's landmark work on DC's *Crisis on Infinite Earths* and *Infinite Crisis* series. PACESETTER #7 has all the usual... articles, artwork, checklist, interviews, news and more. This issue's cover was provided by Andy Mangels, and was re-colored by Marcus Mébes using the original publication as a guide. The effects function to make the art completely different, and highly unique! On the back cover we have a convention sketch of Superman of Earth 2, colored by Marcus.

NEXT ISSUE'S QUESTION:
Next issue... well, that'll be our *Obscura* issue, so we'll forego the *Question of the Issue* for that one... but we'll be sure to have a great one for the next!

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PACESETTER
The George Pérez Magazine

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FOR PÉREZ FANS • • BY PÉREZ FANS

F•R•O•M T•H•E P•U•B•L•I•S•H•E•R

Hi Pérez fans!

Here we are once again for yet another issue of PACESETTER. I must apologize for the several month lateness of this issue. To quote the band Grateful Dead "What a strange trip it's been…" It felt like I had everything but the kitchen sink thrown at me to delay the issue: being sick, a family vacation, massive projects at my regular job, holidays… you name it. But that's water under the bridge and the issue is finally here!

The big hero of this issue Kevin Brogan. He asked me what the theme of the issue was and wanted to contribute. When I told him the theme of this issue was "Crisis on Infinite Earths," Kevin went home to put something together for the issue. The reason I publish this magazine is because I love reading what others think of George's work, and because we get to share rare and never-before-seen art from George with his legions of fans. Well, about a month or so after talking with Kevin, I received a disc with what I thought was an article and some art; but when I opened the disc there were enough features on the disc to just about fill the issue. I was floored! Thank you very much, Kevin, even though I wasn't able to use everything you sent me.

This issue is a really special issue, with the publishing of the *Absolute Crisis* edition and Marv's novelization of *Crisis*. Including these books makes this issue even more special, as the issue is already jam packed with a lot of exciting stuff. An all-star line-up of contributors—Marv Wolfman, Jerry Ordway, Dick Giordano, Geoff Johns, Dan Jurgens, Andy Mangels, Andy Mangels, Mark Waid—not to mention all the great regular features we have: Focus On, the checklist, articles, the gallery… And speaking of the gallery, that is really what makes this issue truly unique. There are a lot of other magazine out there celebrating *Crisis* with articles, interviews and some artwork, but PACESETTER is the only magazine out there to have over twenty unpublished pencil pages from Crisis. Big thanks go out to Jerry Ordway for providing those.

I would love to hear what you think of my magazine… good or bad. That's the only way to improve! You can e-mail me at TlorenzP@yahoo.com (note the new e-mail address). I'm also looking for idea themes for future issues, along with copies of art from George (sketches, commission art, original comic art pages, etc…), articles, trivia and more. Just e-mail if you have any questions. You can receive discounts or comp copies for contributing to an issue. George receives copies of every issue. The magazine is only as good and the contributions. Publishing it is a labor of love for me; and from the articles we've received, I can tell that it's a labor of love for all of you, too!

Normally at this point of my editorial I would tell you what the theme of the next issue, but it's going to be a secret surprise issue! So for the moment my tongue is tied. If all goes well, everyone will be really excited about next issue's theme!

I want to thank everyone in advance for supporting the magazine by buying it. It's a lot of work to produce, but it is a blast.

Tony Lorenz

TRIVIA

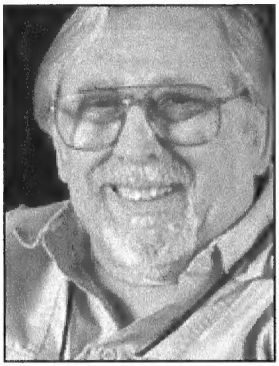
Be on the lookout for the Pointing Hand or the Exclamation Mark throughout this issue for little known facts and amazing trivia!

INTERVIEW WITH DICK GIORDANO

by Tony Lorenz, February 2006

I want to thank one of the true legends of the comic industry for taking time out for PACESETTER. Dick has worked virtual every job in the industry from penciler to publisher.

—Tony Lorenz



TL: What has been your favorite job in comics (writer, penciler, inker…etc.)? and why?

DG: I don't think I really have a "favorite". Each of those tasks calls a different set of skills into play and I enjoy playing different roles as often as possible. Then, too, playing the same role in different circumstances often creates different job requirements. Being editor-in chief at Charlton wasn't the same job as being editor-in-chief at DC; penciling for another inker isn't the same job as penciling for yourself to ink, etc.

The ideal job for me would be doing *all* of those tasks on the same book!

TL: Of all your work, what is it that you are most proud of, and why?

DG: That's a tough one... impossible to answer in a word. I've been proud of different things that I've done, at different times of my career for completely different reasons. I was very proud of my accomplishments while working as editor-in-chief at Charlton because I was able to move the company noticeably forward despite having nearly no resources at my disposal. I think my ability as an inker took a quantum leap forward when I inked Mike Sekowsky's pencils on the old, no costume, *Wonder Woman*. I am proud of having worked so successfully with Neal Adams on *Batman* and our start-up company, Continuity Associates. I am certainly proud of what I managed to accomplish at DC working with a whole passel of very talented and dedicated people. Together, we brought DC to more dominant position in the industry with *Crisis on Infinite Earths* as our centerpiece.

I could go on but I'll end by saying that I have been very fortunate in my fifty+ years in the comic industry to be allowed to do the things I wanted to do and enjoyed doing!

TL: Least proud of, why?

DG: Nope! I ain't falling for that one! Even if I could remember something I wasn't proud of (I can't), I sure wouldn't want to talk about it now.

Some things that I did didn't work out as well as planned, sure, but you learn from your mistakes, put them aside and get on with it. Never dwell on negatives!

TL: When George Pérez first came to DC Comics, were you familiar with his work? If so what did you think of it?

DG: When George first began working at DC, I was freelancing out of my studio in Connecticut and as such, was pretty much out of the loop as far as other freelancers' efforts, but I had seen some of his Marvel work and was impressed by a splash panel he had drawn, I believe in one of their black and white titles, where the focus was a down shot on a cityscape and the top of the buildings were shaped like letters that spelled out the title of the story. Very Eisner-ish and well done! I became more familiar with his work when he took over the pencil chores on *JLA*, after Dick Dillon's death and his impressive pencil pages came into my studio for Frank

McLaughlin (who worked with me), the regular inker on Dick Dillon's *JLA*. George was not frightened by having to draw a lot of characters and keeping them in character and drawing them tightly enough for others to ink. Frank didn't stay on that assignment very long. He was saddened by Dick's sudden passing and wanted to move on.

Crisis #1 *page 3 inked by Dick Giordano*

TL: As a matter of fact you inked George on some of his first work ad DC and *DC Comics Presents* #26 (first appearance of the Teen Titans). How was that?

DG: My long distance recollection is that *JLA* was his first assignment but I could be wrong. Ask George.

I was still freelancing at this point and working on several assignments at the same time but I do remember thinking that the new *Teen Titans* title was heads and shoulders above the version I had edited years before and was a step in the right direction for DC. Marv and George became a team in that moment! I was just a tagalong.

TL: Did you think the *Titans* would be as successful as it has been?

DG: Well, the original version did pretty well so the title was a plus. And Marv's concept for the new/old Teens was written for a more adult audience and with George's art, was quickly propeled to DC's best selling title. I thought it would be successful but probably not as successful as it became or as quickly.

TL: Now moving on to *Crisis on Infinite Earths* (the theme of this issue), how did the series come about and how involved were you in it?

DG: I don't recall a written proposal, but there might have been one. I'm pretty sure it was pitched to me at a convention (but maybe in the office) verbally by Marv and Len Wein. George may have been there, I can't recall. I carried the concept down to a meeting with Jenette Kahn and Paul Levitz where it was basically accepted, with the idea of a maxi series, *Who's Who in the DC Universe* added to help readers know who the players were. That was followed by numerous editorial meetings in which all of DC's editors (who mostly guarded the characters under their control with an iron hand) were asked to participate and bring in new ideas. We pressed Bob Greenberger into service to help Marv and George coordinate their efforts with the editors and with management. My involvement, after the initial pitch was mostly as a cheerleader and later as a conduit with Jenette and Paul when the boys wanted to do something that required the approval of management. I was the guy that walked

into Jenette Kahn's office and said, "Good morning, Jenette, we want to kill Supergirl!"

To her credit, she didn't even blink!

TL: You inked George's pencils on the first issue. How come you didn't stay on to ink the rest of the series?

DG: Actually, I inked the first 3 issues (the third one with the help of Mike DeCarlo) and half of issue #7. This was the one time I agreed with management that I was hurting the performance of my day job by committing to an inking assignment of critical importance that required the attention to detail that *Crisis* demanded. There just weren't enough hours in the day. I suspect, too, that George may not have been as happy with the inking results as he could have been. I ink almost entirely with a brush and the resulting material is looser than some pencilers like. Paul Levitz also felt that I was competing with the inkers that worked for me by taking on a prime assignment like *Crisis*. Probably all of the above!

TL: What were your thoughts of George's pencils inking the first issue of *Crisis* and from the first work you inked of his when he first came to DC?

DG: I always enjoyed inking George's pencils and probably would today. He draws people with expressions and body language that reminds you of real people you know. He is a consummate storyteller and a wonderful designer and composes every panel so that it contributes to the design of the page as a whole. Ask any comic artist how difficult a task that is!

TL: In your opinion, was *Crisis* a success?

DG: I think so! At the time it said to the comics world that DC was willing to tackle difficult creative projects *and* do it well! It also went a long way to clear up a continuity that was so convoluted that it could no longer be easily supported. Unfortunately, after its conclusion, some editors allowed new continuity glitches to sneak into the DC universe but by and large DC continuity still benefits from the events that drove *Crisis*.

TL: Of all the people you've worked with in comics, where does George rank?

DG: No! I can't touch that one. For one thing, I've worked with so many different people that ranking them would be impossible. For another, my rankings would be arbitrary since, for example, I did different things with Neal Adams or Mike Sekowsky, than I did with George.

Let me just say that I never worked on a job with George Pérez

ULTRAMAN--LOOK! WHO ARE YOU, MAN?
I AM CALLED... PARIAH! AND I MOURN FOR THIS WORLD ABOUT TO DIE!
THEN YOU CAUSED THIS? I'LL KILL YOU FOR...
NO...MINE IS NOT THE HAND WHICH SLAYS WORLDS.
I CAN DO NOTHING MORE THAN CRY.

Crisis #1 page 7 inked by Dick Giordano

that I didn't thoroughly enjoy. He's a talented professional

TL: What is George's greatest strength?

DG: Probably story telling with attention to detail. George's passion for the material is evident in everything he does.

TL: Dick I want to thank you for taking time out of your busy schedule for PACESETTER, but before we go I would like to give you the opportunity to plug anything that you are currently working on or has recently come out. Thanks for all the great work over the years.

DG: Currently there are two books on sale in comic shops and bookstores that might be of interest to your readers. *Draw Comics with Dick Giordano,* a 128 page how-to book for beginners and the 176 page *Stoker's Dracula* from Marvel, that completes, with 100 new pages, the serial adaptation Roy Thomas and I started some 30 years ago. I have nothing on my drawing board that I can talk about at this time... nothing has gone to contract yet... but you can look for more from me in the near future.

HMMM, I HEAR CRYING...
A CHILD? SOMEONE LEFT A CHILD HERE?
I DON'T WANT TO FRIGHTEN HIM.
COME OUT, COME OUT, WHEREVER YOU ARE!
HIDE-AND-SEEK IS OVER.
WELL, YOU CERTAINLY WON THAT GAME.
MOMMY TOLD ME TO WAIT FOR HER.
IT'S ALL RIGHT. I'LL BRING YOU TO HER. TAKE MY HAND AND WE'LL HAVE FUN. YOU EVER FLY?
OH, NO--DONNA DOESN'T SEE IT--PROBABLY CAN'T HEAR IT OVER THE SCREAMING...
THAT BUILDING BEHIND HER--CRUMBLING--ABOUT TO CRUSH HER.
DONNA!
T-TOO LATE.
7

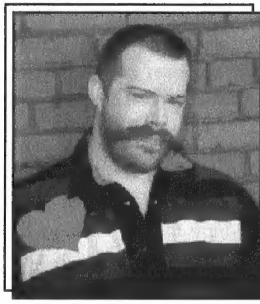
Crisis #3 page 7, inked by Dick Giordano, assisted by Mike DeCarlo

You can find more info and art online at **www.DickGiordano.com**

THE COMPREHENSIVE CALENDAR TO CRISIS

by Andy Mangels (originally published in Amazing Heroes #91, 1986)

reprinted with the kind permission of Andy Mangels



A calendar!" I said, my sheer brilliance (ha!) causing me to glow in elation. Eight months later, the glow was still there, but not quite as bright. My notes and calendar entries were widely scattered, as I struggled to read and research every DC comic published since the beginning of *Crisis On Infinite Earths*. The word "cross-over" became indelibly etched in my mind, as did the exhaustive list of characters. I gained new respect for the writers of these adventures, even as I cursed them for not fitting things into the existing time frame. Amazingly enough, in a series involving everyone, past, present, and future on at least twelve known worlds, the margin for error was enormous, yet the mistakes were few.

The first step in putting together a cohesive calendar of events was finding some sort of dates upon which to build a base. We knew that the Crisis had started in July—I tried to look for a specific day.

The easiest dates to find were the dates from the past. In *All-Star Squadron* #50 the date is specifically stated as being April 1st. (This was Roy Thomas's April Fool's joke on the Crisis.) Since only one nightfall is shown, and the action is fairly continuous, only one day could have passed between #50 and #57.

Another of Thomas's books also provided a pivotal point for some of the dates. A day was given for the wedding of Green Lantern and Harlequin and, therefore, all that was required was to watch the nightfalls in order to set all the actions of the Earth Two heroes. The reason that the *Infinity Inc./JLA* team-up is set so early in the Crisis is because of some of the references to red skies but not anti-matter.

Now I had the date that Obsidian was abducted, so it would stand to reason that the rest of the heroes would be abducted on the same day. Therefore, I knew the date Cyborg was abducted, which meant I had the rest of the calendar's dates pretty well figured out. The reason that one action cleared so much is because of the captions in issue #13 of *New Teen Titans*: "Less than a week passes between Cyborg's disappearance and the appearance of the anti-matter on Earth... Over the next weeks, the crisis grows unchecked... On the morning of July 22, the sun rises in the west... three days later, time itself becomes distorted... Two and a half weeks have passed since Cyborg had vanished. A week since he rejoined the others in the midst of battle. Three days since Starfire and Changeling voyaged to Earths X and S on a mission of mercy. One day since Wonder Girl joined Firehawk in a search for Terry Long in 18th-century Greenwich Village." (The date that the Tamaranian ship arrives and the day Wonder Girl and Firehawk go into the warp zone is the same day, though, as shown in *Crisis* #9.)

As the Crisis progessed, dates of 'August, 1985" began to appear. Therefore, I had to look for a specific date in August to tell how long the Crisis ran. I found that pivotal date in *Crisis* #11. On page 17, on the reader-board at the Raleigh Inn, the day is listed as being Friday, which was the second of August. It seemed to me that the birth of a whole new universe would probably take at least one day, and that on that day, history would be rewritten. Therefore, in the pre-Crisis Earth, there was no August 2nd. However, on the post-Crisis Earth, August 2nd did happen, and was the first day of the detectives convention. From there, the action is fairly continuous, and the rest of the Crisis takes place on two (very busy) days.

Other clues I watched for in the "dating game" were the nightfalls, an occasional calendar date, a reference to the day of the week, and a few other clues. Obviously, some dates were picked arbitrarily, but only in reference to events depicted in "The Monitor Tapes" (issue #10).

After specific dates had been found for most of the incidents, I needed to "fix" the things that didn't fit in anywhere, such as the (in)famous *JLA Annual.* Did Red Tornado II blow up with the satellite, or did the satellite fall from orbit and the evil Red Tornado II then fight the JLA? Well, both, actually. Red Tornado caused the explosion that seemed to destroy his body, and actually did destroy part of the satellite. He was made inoperative, but when he recharged, he attempted to repair himself. In doing so he inadvertently allowed the Tornado Tyrant to gain control of him and left, destroying most of what was left of the satellite. Firestorm's comment in the *Annual*, "I wish Reddy hadn't gone up to the statellite alone," can be discounted and ignored.

Now, what about the Legion of Super-Heroes and the various alternate futures? As was partly explained in *Legion* #18, the Time Beacon at the Time Institute of the 30th Century (2985) protects the people from knowledge of the Crisis. The Crisis struck at each time period wherein a large surge of abnormal powers were recorded. It changed the past, present, and the future, so that all records of the past have been negated. As each moment in history happened on August 2nd, it was newly recorded in the Time Insitute's computer banks.

The Batman has some real curiosities in his adventures. Logically, the Catwoman/Nocturna story would take longer than two days (or evenings), but because the antimatter could not arrive in Gotham City over a week before it arrived anywhere else on Earth, the whole storyline had to be condensed into two very busy nights. A tendril of the anti-matter did arrive in Gotham first before it skipped to New York. The Batman's fight with the Joker, conversation with Superman, and teaming in New York with the Titans and the Outsiders all happened on one day.

Because of the large cast of characters, and because *Crisis* dealt with the changing of time, many of the heroes and villains who appeared have been pulled from various time streams. Some of them are:

The Vigilante, who was pulled from a time-frame in which he was Adrian Chase. He was returned to the past, with no memory of the Crisis. The Executioner was also pulled from the same time-frame.

The Cheetah appears from Earth-Two's past.

There are two versions of Hector Hammond, the Shark, and Sinestro that appear during the Crisis. The versions that appear directly in Crisis are pulled from the past, whereas the versions that appear in Green Lantern are the modern-day versions. Hector Hammond was pulled from a time after he had grown his overdeveloped cranium, but had not yet been paralyzed.

Mento is probably the most glaring of all the timestream errors. At the same time he was fighting alongside the Titans and the Doom Patrol in one costume, he was preparing his attack against the Titans in their own book in another costume! It seems that he was taken from a time before he began his search for Madame Rouge and General Zahl (*Titans* #13).

The Warlord was taken in between *Warlord* #99-100. He has not retained his memory of the Crisis, nor is he aware that Skartaris might now exist in another dimension with portals leading to Earth.

Arion appears between *Arion* #35 and *Arion Special.*

The zombie story in *Swamp Thing* #41 and 42 should be considered to have happened after the Crisis is over. The calendar for the story lasts until August 29th, long after the Crisis' end. Also, John Constantine is nowhere to be found. It would appear that the story in *Swamp Thing* #43 happened in the midst of #41, as did the rest of the 'American Gothic" storyline.

The last Kid Devil story in *Blue Devil* #19 does not take place during the Crisis, but two months later, as evidence by the dates on the letters between Kid Devil and Robin.

I'd like to thank Roy Thomas and Steve Englehart for helping me out on a few rough points, but mainly, I'd like to thank Marv, George, Jerry, and DC, for putting out the book that will undoubtedly inspire a new generation. Let's all hope that we won't have to do this again 50 years from now.

-ANDY MANGELS

Author's note: This article was part of the second professional assignment I garnered, and was written when I was 19. Please ignore any fanboyish enthusiasm, and feel free to catch up on my modern career at www.andymangels.com.

Wednesday, April 1, 1942

- Justice Society captured and sent into space (*All-Star Squadron* #50)
- Harbinger arrives in Earth-Two's past (*All-Star Squadron* #50)
- Harbinger recruits Firebrand II (*All-Star Squadron* #50, *Crisis* #1)
- Commander Steel transported to Earth-One (*All-Star Squadron* #50)
- The Blackhawks, Spider, Manhunter, Thor, Human Bomb, Midnight, Jester, Dollman, Plastic Man, and Phantom Lady transported to Earth X (*All-Star Squadron* #50)
- Marriage of Johnny Quick and Liberty Belle *All-Star Squadron* #50)
- Green Lantern I, Johnny Quick, and Liberty Belle transported of Earth-S (*All-Star Squadron* #50, 51)
- Mr. Mind transported to Earth-Two (*All-Star Squadron* #50, 51)
- Red sky storm and shadow demons arrive on Earth-S (*All-Star Squadron* #52)

Thursday, April 2, 1942

- Red skies leave Earth-S (*All-Star Squadron* #52)
- Liberty Belle has a psychic dream about the Crisis (*All-Star Squadron* #52)
- Johnny Quick, Green Lantern, and Liberty Belle transported to limbo in between the Earths (*All-Star Squadron* #52)
- Mr Mind leaves Earth-Two and travels to Earth-S (*All-Star Squadron* #53)
- Liberty Belle & Johnny Quick transported to the Monitor's satellite (*All-Star Squadron* #53, *Crisis* #5)
- Amazing Man and Tarantula transported to Monitor's satellite (*All-Star Squadron* #54, *Crisis* #5)
- Shining Knight and the Seven Soldiers of Victory fight Dr. Brett and his animated statue (*All-Star Squadron* #56)
- Liberty Belle, Johnny Quick, Firebrand II, Amazing Man & Tarantula return to Earth 2 (*All-Star Squadron* #57)

Thursday, July 11, 1985

- Destruction of Earths Three, Eight, & Nine (*Crisis* #1)
- Deaths of Ultraman, Power Ring, Johnny Quick II, Superwoman I, Owlman, Lex Luthor III and Lois Lane III. Lyla becomes Harbinger (*Crisis* #1, *Firestorm* #41)
- Harbinger recruits Firestorm (*Crisis* #1, *Firestorm* #41)
- Harbinger recruits Green Lantern III (*Green Lantern* #194)
- Harbinger recruits Obsidian (*Infinity Inc.* #18)
- Harbinger recruits Cyborg (*New Teen Titans* #13)
- Harbinger arrives with Firebrand II (*Crisis* #1)
- Monitor explain the Crisis (*Crisis* #1, *Green Lantern* #194)
- Shadow Demons attack Monitor's satellite (*Crisis* #1, *Green Lantern* #194)
- Alexander Luthor sent to Earth-One (*Crisis* #1)
- Red skies appear for the first time (*New Teen Titans* #13, *Crisis* #3, *Infinity Inc.* #19, *Swamp Thing* #39)
- Commander Steel and Mekanique transport to Earth-Two (*Infinity Inc.* #19)
- Infinity Inc. transported to Earth-One (*Infinity Inc.* #19)
- Infinity Inc. attacks J.L.A. (*Infinity Inc.* #19)

Friday, July 12, 1985

- Guardians' power battery explodes (*Crisis* #1, *Green Lantern* #194) Alexander Luthor ages to four years old (*Crisis* #2)
- Superman I, Dawnstar, and Solivar travel to future (*Crisis* #2)
- Kamandi injured by Shadow Demons (*Crisis* #2)
- Arion, Obsidian, and Psycho Pirate travel to ancient Atlantis (*Crisis* #2)
- Pariah appears for the second time on Earth-One in the past (*Crisis* #2)
- Psycho Pirate is abducted by Anti-Monitor (*Crisis* #2)
- Anti-Matter nears Earth-One (*Crisis* #2)
- J.L.A., J.S.A., and Infinity Inc. fight Commander Steel and Mekanique, and the red sky storms (*J.L.A.* #244)
- John Constantine and Swamp Thing battle vampires in Rosewood, Illinois (*Swamp Thing* #39)
- Red sky storms in Gotham (*Batman* #389)
- Catwoman struck down by lightning (*Batman* #390)

Saturday, July 13, 1985

- Flash II abducted by the Anti-Monitor (*Crisis* #3)
- Dr. Polaris, Geo Force, and Blue Beetle travel to 1944 (*Crisis* #3)
- Death of Gunner, Sarge, Johnny Cloud, Captain Storm, and Flower (*Crisis* #3)
- Wounded Blue Beetle and Solivar sent home (Crisis #3)
- Cyborg, Firebrand II, Green Lantern III, and Psimon travel to 1879 (*Crisis* #3, *All-Star Squadron* #52, *Green Lantern* #195)
- All Lanterns' power rings cease to function (Crisis #3, *Green Lantern* #195)
- Death of Nighthawk (*Crisis* #3)
- Anti-matter comes to all Earths' past (*Crisis* #2, 3)
- Alexander Luthor ages to 14 years old (*Crisis* #3)
- Blue Beetle arrives back on Earth-Four (*Crisis* #3)
- Solivar arrives back in Gorilla City (*Crisis* #3)
- Anti-Matter arrives in all of Earths' futures (*Crisis* #3)
- Death of Kid Psycho (*Crisis* #3, *Legion* #18)
- Firestorm and Killer Frost II travel to Earth-Two's dark ages (*Crisis* #4)
- Batman II keeps bedside vigil at Catwoman II's bed (*Detective* #557)
- Gotham has a major red sky storm (*Batman* #391)

Sunday, July 14, 1985

- Anti-matter appears on Earths-One and Two (*New Teen Titans* #13, *Crisis* #3, *Detective* #558)
- Nocturna apparently killed by Anti-Matter in Gotham (*Detective* #558)
- Joker escapes Arkham Asylum (*Detective* #558)
- Batman fights the Joker and sees image of Flash II (*Crisis* #2, 8)
- Pariah appears on Earth-One to warn Superman II and Batman II (*Crisis* #2)
- Titans, Outsiders, Superman II, and Batman II fight anti-matter in New York (*Crisis* #3, *New Teen Titans* #13)

Monday, July 15, 1985

- X'hal causes solar flare of the Vega (*Omega Men* #26)
- Monitor creates Doctor Light II, utilizing solar energy from the flare of the Vegan sun (*Crisis* #4)
- Alexander Luthor ages to 17 (*Crisis* #4)
- Death of the Immortal Man (*Crisis* #10)
- Death and rebirth of Swamp Thing (*Crisis* #10)

Tuesday, July 16, 1985

- Red Tornado II abducted by Anti-Monitor (*Crisis* #4)
- Doctor Light II journeys to New York (*Crisis* #4)
- Three populated islands in the Pacific Ocean sink (*New Teen Titans* #13)
- Adrian Chase reveals his origin to Marcia, as Vigilante III rampages during a red sky storm (*Vigilante* #22)

Wednesday, July 17, 1985

- Wonder Woman gets caught in storm (*Wonder Woman* #327)
- Magnetic flares from Alpha Centauri erase Soviet computer data (*New Teen Titans* #13)
- The inner world of Skartaris is wracked by earthquakes and volcanoes (*Warlord* #97)

Thursday, July 18, 1985

- Wonder Woman and Amazons fight the Weaponers of Qward (*Wonder Woman* #328)
- Paradise Island wrecked (*Wonder Woman* #328, *Crisis* #4)
- Moon goes out of orbit (*DC Comics Presents* #88)
- Superman II and Creeper fight the rune demon (*DC Comics Presents* #88)
- X'hal compresses six dimensional versions of the Vegan planet Kuraq into one (*Crisis* #10, *Omega Men* #33)
- Olympian gods fight against the Anti-Monitor's demons (*Crisis* #10)

Friday, July 19, 1985

- Steve Dayton and John Constantine discuss the Crisis (*Crisis* #4, *Swamp Thing* #44)
- Batman, in New York, meets Steve Dayton and John Constantine (*Swamp Thing* #44)
- Brainiac begins voyage to Earth-One (*Crisis* #5)
- Wonder Woman II and the Amazons fight the legions of the dead (*Wonder Woman* #329)
- Tommy Tomorrow saves the NGG-2683 Universe from anti-matter in the year 2185 (*Crisis* #10)
- Part of Swamp Thing's body is consumed by some Louisiana residents (*Swamp Thing* #43)

Saturday, July 20, 1985

- Supergirl meets with Batgirl II (*Crisis* #4, *DC Comics Presents* #86)
- Destruction of the Mibranny Universe and Earth-Twelve (*Crisis* #10)
- Supergirl and Superman II fight Blackstarr in space; Supergirl has psychic feelings about her death (*DC Comics Presents* #86)
- Wonder Woman II, Steve Trevor, and the Amazons attack Ares and Hades to free the Olympian Gods (*Wonder Woman* #329)
- Infinity Inc. saves Milwaukee from red sky storm; Nuklon, Dr Mid-Nite, Hourman I, and Rick Tyler save occupants of a Hollywood hospital; Beth Chapel blinded by an explosion (*Infinity Inc.* #20)
- Steve Trevor & Zeus free Olympian Gods; wedding of Wonder Woman II & Steve Trevor (*Wonder Woman* #329)
- Swamp Thing fights a serial killer in Louisiana (*Swamp Thing* #44)

Sunday, July 21, 1985

- Destruction of Earth-Six (*Crisis* #4)
- Death of Lord Volt and Princess Fern (*Crisis* #4)
- Pariah rescues Lady Quark from Earth-Six (*Crisis* #4)
- The planet Adon saved from destruction by the Forever People (*Crisis* #10)
- Infinity Inc. has dinner, and Obsidian returns (*Infinity Inc. Annual* #1)

Monday, July 22, 1985

- Sun rises in west, Earth's axis shifts and realigns (*New Teen Titans* #13)
- Green Lantern Corps arrive on Oa (*Crisis* #5)
- Guardians held in stasis beam (*Crisis* #5, *Green Lantern* #195) Red skies first appear on Earth-X (*Crisis* #5)
- Death of Starman II (*Crisis* #10)
- Death of Rose and Thorn (*Infinity Inc. Annual* #1)
- Green Lantern I proposes to Harlequin I (*Infinity Inc. Annual* #1)
- Supergirl makes a recording on the Hokku as a last message to Superman II and her husband Salkor (*Superman* #415)

Tuesday, July 23, 1985

- Monitor summons Pariah (*Crisis* #4)
- Monitor shows Pariah videotapes of things that have happened in the last week (*Crisis* #4)
- Death of Monitor (*Crisis* #4)
- Earth-1 and Earth-2 merge into Multiverse (*Crisis* #4)
- Wedding of Green Lantern I and Harlequin I (*Infinity Inc. Annual* #1)
- Abduction of J.S.A. and Infinity, Inc. by Harbinger (*Infinity Inc.* #21)
- Alexander Luthor ages to 25 (*Crisis* #5)
- Red skies appear on Earths-Four and -S (*Crisis* #6)
- Rick Tyler becomes Hourman II (*Infinity Inc.* #21)
- Shadow demons attack Hourman II and Beth Chapel (*Infinity Inc.* #21)
- Beth Chapel becomes Dr. Midnight (*Infinity Inc.* #21)

Wednesday, July 24, 1985

- Harbinger brings all Earth-One and Two heroes and villains to the Monitor's satellite (*Crisis* #5, *Infinity Inc. Annual* #1, *All-Star Squadron* #53, #54, *Infinity Inc.* #22, *Swamp Thing* #46)
- Harbinger, Pariah, and Alexander Luthor explain the Crisis to everyone aboard the satellite (*Crisis* #5, *Infinity Inc.* #22, *Swamp Thing* #46)
- John Constantine, Swamp Thing, and Alex Luthor plan to defeat the Brujeria cult (*Swamp Thing* #46)
- Rann faces anti-matter storms (*Crisis* #5)

Thursday, July 25, 1985

- Time distorts (*New Teen Titans* #13, *Infinity Inc.* #22)
- Dr Midnight and Hourman II fight confederate soldiers (*Infinity Inc.* #22)
- Anthro and friends break out of Batcave; existence of alternate Earths revealed by Superman to Lois Lane on national TV; Red Star and others fight dinosaur in Russia; Red Tornado confronts Anti-Monitor (*Crisis* #5)
- Wildcat I's legs crushed by Red Tornado; Red Tornado II captured (*Crisis* #5, *All-Star Squadron* #53)
- All super powered individuals agree to help (*Crisis* #5)
- Certain heroes picked as representatives to Earths-Four, -S, and -X (*Crisis* #5, *New Teen Titans* #13, *All-Star Squadron* #53)
- Firebrand II and history's heroes defend Cape Canaveral (*All-Star Squadron* #54, 55)
- Anti-Monitor destroys Monitor's satellite (*Crisis* #5, 6) Anti-matter arrives on Earth-X (*Crisis* #5)
- Psycho-Pirate's powers increased; Pariah transported to the death of Earth-Ten; Harbinger merges with Lyla (*Crisis* #6)
- Destruction of Takron-Galtos in the 30th century by the AntiMonitor (*Crisis* #10, *Legion* #18)
- The Brujeria release the invuche on the weakened Earth (*Swamp Thing* #46)

Friday, July 26, 1985

- Lex Luthor II battles Superman II and is transported to Brainiac's ship (*Crisis* #6, *Superman* #413)
- Starfire II and others transported to Earth-X (*Crisis* #6, *New Teen Titans* #13)
- Freedom Fighters controlled by Psycho-Pirate (*Crisis* #6, *New Teen Titans* #13)
- Anti-matter arrives on Earth-Four (*Crisis* #6)
- Flash I and others transported to Earth-Four (*Crisis* #6)
- Earth-Four's heroes controlled by Psycho-Pirate (*Crisis* #6)
- Changeling, Supergirl, Wonder Woman II, and others travel to Earth-S (*Crisis* #6, *New Teen Titans* #13)
- Marvel Family controled by Psycho-Pirate (*Crisis* #6)
- Harbinger transports Earths X, S, and Four to the Netherverse (*Crisis* #6)
- Anti-matter arrives on Thanagar (*Crisis* #10)

Did you know...?

Jerry Ordway penciled (from George's layout) page 14 of *Crisis* #12, and George inked the page.

Saturday, July 27, 1985

- Aquaman searches for Mera (*Crisis* #6)
- Black Manta and Ocean Master transported to Brainiac's ship; Star Sapphire I, Per Degaton, and others transported to Brainiac's ship (*Crisis* #6)
- Yolanda Montez becomes Wildcat II (*Crisis* #6, *Infinity Inc.* #23)
- Pariah reappears following destruction of Earth-10; Dr. Sivana and Ibac transported to Brainiac's ship (*Crisis* #7)
- Star-Spangled Kid and Jonni Thunder swallowed in vortex; Knodar is time displaced and is swallowed by vortex (*Infinity Inc.* #23)
- Lyla takes Captain Marvel from Earth-S and Uncle Sam from Earth-X; Alexander Luthor takes Superman I and II (*Crisis* #7)
- Jonni Thunder, Star-Spangled Kid, and Knodar arrive in a time-torn Hollywood (*Infinity Inc.* #24)
- Pariah takes Lady Quark and Blue Beetle from Earth-Four (*Crisis* #7)
- Lyla and Pariah reveal the origins of themselves, Monitor, and the Anti-Monitor (*Crisis* #7)
- All heroes returned to their respective Earths (*Crisis* #7)
- Darkseid cloaks Apokolips from attack (*Crisis* #8, 10)
- All 30th century villains transported to Brainiac's ship (*Crisis* #10)

Sunday, July 28, 1985

- Pariah gathers 15 of most powerful heroes (*Crisis* #7)
- Huntress II and Power Girl discuss the Crisis (*Infinity Inc.* #24)
- The fifteen heroes enter the anti-matter universe, using Alexander Luthor as an interdimensional gate; they assault the Anti-Monitor's fortress (*Crisis* #7)
- Infinity, Inc. and Helix meet on Earth-2 (*Infinity Inc.* #24)
- Death of Supergirl (*Crisis* #7, L.S.H. #16, 18)
- Destruction of Anti-Monitor's armor and fortress; Superman II moums Supergirl at the Fortress of Solitude, takes her body to the moon (*Crisis* #7)
- Superman II transported to Earth-Prime, Superboy III transported by warp to unknown place, Superman II captured by Superman Revenge Squad (*Superman* #414, *DC Comics Presents* #87)
- Hal Jordan and Guy Gardner taken to Oa (*Green Lantern* #195)
- Superman II takes Su rgirl's body to New Krypton and the Zor-El household to mourn (*Superman* #414)
- Merging of the five Earths is halted (*Crisis* #7)
- Destruction of Earth-Thirteen (*Blue Devil* #18)
- Memorial services for Supergirl in Chicago (*Crisis* #7)
- Brainiac Five starts his vigil at the Time Institute (*Legion* #18)

Monday, July 29, 1985

- Anti-Monitor rebuilds armor and returns to Qward; Guardians freed, from stasis beam; Firestorm, Justice League, Cyborg and T.O. Morrow try to repair Red Tornado II on the Justice League satellite (*Crisis* #8)
- Omega Men fly through space warp near the anti-matter black hole (*Omega Men* #31)
- Hollywood's elite throw a red skies party (*Blue Devil* #17)
- Green Lantern III summons Blue Devil from California (*Crisis* #8, *Blue Devil* #17)
- Red Tornado II's body seemingly destroyed; partial destruction of the JLA satellite; T.O. Morrow transported to Brainiac's ship: Blue Devil transported to Omegan spaceship (*Crisis* #8)
- Omega Men, Blue Devil, and spaceship are transported to the anti-matter black hole in the Vegan system (*Crisis* #8, *Blue Devil* #18)
- Omegan spaceship explodes (*Crisis* #8, *Blue Devil* #18)
- Destruction of Feithera; Feitherians leave to establish New Feithera (*Infinity, Inc.* #23)
- Flash II breaks free and causes revolt of the Weaponers of Qward, with Psycho-Pirate's help; Death of Flash II; The Anti-Monitor drains almost all power from the anti-matter universe; Spectre decides to help (*Crisis* #8)
- Guy Gardner accepts the role of Green Lantern IV (*Crisis* #9, *Green Lantern* #195)
- Destruction of Oa, the main power battery, and some of the Guardians (*Crisis* #9)
- Omega Men sent to New Alliance (Blue Devil #18, *Omega Men* #33)
- Blue Devil transported to Earth Eleven (*Blue Devil* #18)
- All villains from past, present, and future are transported to Brainiac's ship (*Crisis* #9)
- Blue Devil transported to Earth-14 (*Blue Devil* #19)
- Death of Lex Luthor I (*Crisis* #9)
- Blue Devil transported to Earth-Fifteen (*Blue Devil* #19)
- Destruction of Earth-Prime by anti-matter: destruction of Sapphire's citadel on Gemworld (*Crisis* #10)
- Blue Devil transported to Earth-One (*Blue Devil* #19)

Did you know...?

George only did one cover for the cross-over books for *Crisis*: *DC Comics Presents* #94

Tuesday, July 30, 1985

- Tamaranian ship arrives (*Crisis* #9, *New Teen Titans* #13)
- Tamaranian ship leaves with Starfire II, Nightwing II, and Jericho (*Crisis* #9, *New Teen Titans* #14)
- Firehawk and Wonder Girl travel into warp zone (*Crisis* #9, *New Teen Titans* #13, *Fury of Firestorm* #42)
- Red Tornado II recovers & tests body (*JLA Annual* #3)
- J.L.A. Satellite blows up (*JLA Annual* #3)
- J.L.A. members save Lansing, Michigan from satellite remnants (*JLA Annual* #3)
- Red Tornado's body parts recovered (*JLA Annual* #3)
- The J.L.A., Batman II, and the Outsiders II, and Superman II fight the Red Tornado II in the form of the Tornado Tyrant (*JLA Annual* #3)
- Red Tornado II leaves Earth as villain (*JLA Annual* #3)
- Wave of red energy appears as a backlash to the Anti-Monitor's entry into Earth's past (*Crisis* #9, *Losers Special* #1)
- Villains take over Earths X, S, and Four, and defeat all heroes (*Crisis* #9)
- Mento attacks the Teen Titans (*New Teen Titans* #14)

Wednesday, July 31, 1985

- Special council of the U.N. General Assembly, at which Alexander Luthor, Lyla, and Pariah speak (*Crisis* #9)
- Diana Prince II appears for the last time (*Crisis* #9)
- Pariah is drawn to the beginning of time by the Anti-Monitor (*Crisis* #9)
- Brainiac delivers ultimatum to Earths 1 and 2 (*Crisis* #9)
- Kid Flash recruited to help breach dimensional barrier (*Crisis* #9)
- Retired heroes recruited (*Crisis* #9)
- Mento appears from the past, and joins with Doom Patrol II (*Crisis* #9)
- Heroes breach dimensional barrier (*Crisis* #9)

Thursday, August 1, 1985

- Chemo fatally wounds Aquagirl (*Crisis* #9)
- Warp transports Steel to one million A.D. (*Crisis* #9, *JLA* #245)
- Dr. Phosphorus wounds Hawkman I (*Crisis* #9)
- Hawkman I taken to the ruins of Feithera, and then to New Feithera to heal (*Crisis* #10)
- Death of Psimon (*Crisis* #10)
- Death (?) of Chemo (*Crisis* #10)
- Green Lantern III and Katma Tui discover Oa is shielded from energy probes (*Green Lantern* #196)
- Death (?) of Shaggy Man (*Crisis* #10)
- Spectre halts all battle and explains the Anti-Monitor's new plan (*Crisis* #10)
- Heroes gather to go back to dawn of time (*Crisis* #10)
- Superboy III returns from space warp (*Crisis* #10)
- Death of Aquagirl; heroes journey to the dawn of time; villains journey to Oa's past to stop Krona; deaths of Mirror Master, Icicle, Maaldor; Spectre fights the Anti-Monitor, using power of all Earth's sorcerors (*Crisis* #10)
- Apparent destruction of the multiverse (*Crisis* #10)

Friday, August 2, 1985
Birth of the new universe and Earth (*Crisis* #11)

Saturday, August 3 1985

- Superman I, II, Flash I, and Kid Flash travel to multiversal warp; Huntress II and Robin I discover their "non-existence"; Harbinger gathers another group of heroes at Titans Tower, and explains the new Earth's history; death of Angle Man on the second day of the detectives convention (*Crisis* #11)
- Green Lantern IV begins gathering villains for his assault on the birthplace of the Anti-Monitor (*Green Lantern* #196)
- Shadow demons attack Earth once more (*Crisis* #11)
- Amethyst permanently blinded by an exploding shadow demon (*Crisis* #11, *Amethyst* #13)
- Green Lantern IV leaves for the past with a collection of villains and Hal Jordan (*Green Lantern* #197)
- Doctor Fate takes Amethyst to Gemworld and reveals its true origin (*Amethyst* #13)
- The Green Lantern corps assembles and travels to the anti-matter universe to stop Green Lantern IV and his crew (*Green Lantern* #198)
- The Forgotten Heroes and Captain Comet discover the apparently lifeless Brainiac; Cave Carson and the Challengers of the Unknown discover the anti-matter vortex in Peru (*Crisis* #11)
- Death of Xax, a Green Lantern (*Green Lantern* #198)
- Earth is shunted into the anti-matter universe (*Crisis* #11)
- The Anti Monitor announces his plans to destroy Earth; the skies turn black with the infestation of Shadow demons; Harbinger summons Superman I, II, Doctor Light II, and sixteen of the most powerful heroes to the Grand Canyon (*Crisis* #12)
- Battle royale on the moon of Qward (*Green Lantern* #198)
- The Forgotten Heroes, Captain Comet, and Brainiac travel to Apokolips; the Shadow demons attack en masse, but are fought by Earth's many heroes; Alex Luthor forms conduit to the antimatter universe; Kid Flash is transported to Qward with other heroes; Darkseid agrees to help; Death of Dove; conclave of sorcerors meets in Doctor Fate's tower in Salem (*Crisis* #12)
- Kid Flash sees the image of Flash II (*Crisis* #8, 12)
- Kid Flash recovers the ring and costume of Flash II; death of Lori Lemaris, Green Arrow I, Prince Ra-Man,

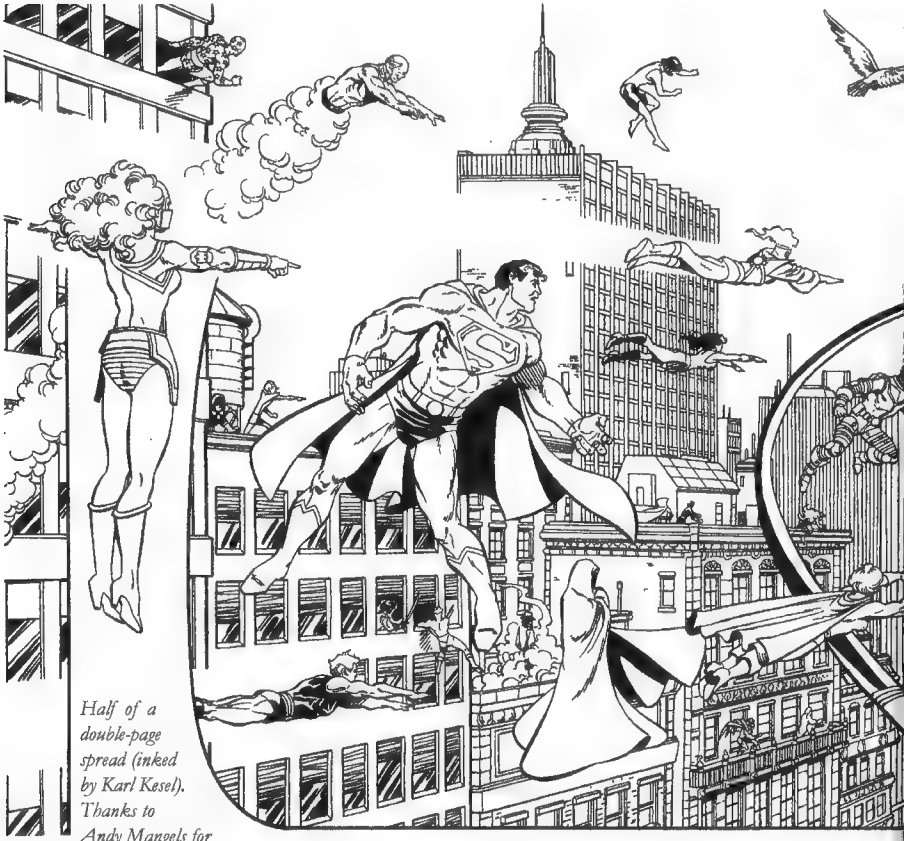
(continued on following page)

Kole, Robin I, Huntress II, the Ten-Eyed Man, Sunburst (*Crisis* #12)

- Shadow demons contained and returned to anti-matter universe by Earth's sorcerors; major battle with the Anti-Monitor; Wonder Woman II turned back into clay (*Crisis* #12)
- Death of Tomar-Re, a Green Lantern; Hal Jordan becomes Green Lantern again (*Green Lantern* #198)
- Earth returned to positive-matter universe; all heroes but Superman I, Superboy II, and Alex Luthor return to Earth; Darkseid releases his Omega power through Alex Luthor and destroys the Anti-Monitor's physical form; death of Anti-Monitor; departure from this plane of reality by Superman I, Lois Lane Kent, Superboy II, and Alex Luthor (*Crisis* #12)
- Total destruction of the anti-matter universe (*Crisis* #12)

Sunday, August 4, 1985

- Wonder Woman I and Steve Trevor become Olympian gods (*Crisis* #12, *Infinity Inc.* #25)
- Supergirl's final message found by Superman II and Salkor (*Superman* #415)
- Funeral services for Robin I, Huntress II, Kole, Lori Lemaris, Aquagirl, Sunburst, Dove, Green Arrow, and others (*Crisis* #12)
- Revelation that Kamandi's timeline does not exist, and that he will instead grow up to be Tommy Tomorrow (*Crisis* #12)
- Psycho Pirate institutionalized again (*Crisis* #12)
- Harbinger, Pariah, and Lady Quark set off to explore the new Earth's history (*Crisis* #12)



Half of a double-page spread (inked by Karl Kesel). Thanks to Andy Mangels for providing it to us!

A CHILDHOOD OF CRISES

by Kevin Brogan

THE BIKE, THE BAT, AND EVERYTHING

Like most fans I started reading comics at an early age. It must have been the summer I learned to ride a bike. I remember bike riding played an important part in my comic book collecting. It allowed me to be mobile, giving wings to childhood adventures. I would often bike to the convenience store for a slurpee, and it was there that I discovered comics. (Convenience stores stocked comic books back then.)

I would flip through the pages at the store, studying the artwork; the thrilling ones I would buy to read again later in my bedroom. That summer I spent the days reading.

The first stories I read were the Batman series. He was my favorite character on TV, and here he was in print. But there were other superheroes too, and as Batman teamed up with the brave and the bold, I was introduced to them. Some were teens not much older than I was.

Others I naturally knew, such as Superman and to find them in print every week was like striking gold.

Some of these stories were action-packed adventures, while others were destined for classic status. As I grew up in the late 60s and early 70s, comics too progressed. Stories got more in-depth and social-oriented. Characters like Green Lantern and Green Arrow went in search of America. Their duality-heroism arc tackled real life problems, while other stories addressed social consciousness through fantasy and fictitious plots. It was these stories that provided my first lessons in life's morals, more so than Sunday School ever did.

And so I grew eventually encountering most of the major DC heroes. But I needed to read more than the weekly allotment. So, I sought out used bookstores and classified ads to find back issues. The next summer I traveled 20 miles on my banana-seat bike to a comic book store across town.

It was in the back issues that I discovered the pantheon of superheroes. Here was the Justice League of America, where all the heroes of DC Universe hung out.

Yet, I had no idea that the Batman, and different versions of Flash, Atom, and Green Lantern had once form the Justice Society of America (JSA) - not until I came upon my first JLA/JSA team-up. I was to learn that these Golden Age heroes were still active, just on a different Earth. And DC had a tradition of creating energy-packed team-ups as a yearly event.

ON WHAT EARTH AM I?

In the summer of 1971 I came across my first JLA/JSA cross over book, *Justice League of America* #91. The Flash that I knew was dying because another Flash on a different world was dying.

The two groups were forced together through the vibrational barrier that separated their two earths to handle the latest Crisis.

And when *JLA* #100 hit the stands the next summer, I discovered even more heroes—a team of seven soldiers from a time long ago. The story line was a three-parter. I logged many miles on my new ten-speed that summer.

Then, the next summer at the traditional team-up, DC outdid itself. This crisis took place on a new earth, Earth-X, where heroes I had never seen were still fighting the Nazis of W.W.II. Different earths, with different realities, yielded dynamic plots for a boy with a voracious appetite for reading.

Growing up in the DC universe was a thrill. I had my favorite in Batman, and waited anxiously for the JLA/JLA summer reunion. I might have been born on earth-prime but I was definitely a son of earth 1 and 2. And for a few years comics and bike riding were a major part of my childhood leisure and excitement.

But then the times changed. As I entered high school it seemed as if the stories were losing their sharpness. Perhaps it was the start of DC's undoing, or maybe I was growing too old for comics, and bikes were giving way to cars, but the thrill in these stories was waning.

COMICS IN CRISIS

In hopes of reclaiming some of its passed glory and recreating its fandom, DC released a slew of new titles and back-stories to introduce more characters into its collective. This was to be the "DC Explosion." It produced a new twist to the yearly JLA/JSA crossover.

The gang teamed-up with other groups of heroes, whether an already established team such as Legions of Super Heroes, or a collection of individuals thrown together to make the story.

This marketing ploy wreaked havoc with continuities and time lines. By introducing more and more characters into the DC collective with different mythos and separate ties to one another, the writers created confusion and inconsistency within established traditions.

Although many writers argued that the breakdown in continuity started with the first stories in the 1940s, it became predominant as

the slate of superheroes began growing and character development was added to story lines throughout the 70s and 80s.

By then I found the stories struggling to be clever, and in some cases downright silly. Where once the JLA members were accused of abandoning earth in its moment of need, they were now fighting comic book creators from another earth.

The hardcore daringness that gave us Speedy on drugs was gone.

IT'S THE END OF THE WORLD, AS WE KNOW IT

DC was losing its creative edge. It has been suggested that part of the problem was the lack of continuity and consistency to keep the stories straight. Whether this problem needed fixing or not had champions on both sides of the debate. But for this fan having two Wildcats, one a member of JSA and another a professional boxer that teamed with Batman of Earth 1, was not so hard to separate. Or the claim of different versions of Atlantis, from Superman's Lori Lemaris to Aquaman's and others, again could be rationalized as similar to different Americas up and down the Western Hemisphere.

Like many fans I found that if I could suspend my disbelief and accept that a man could fly, then I could maintain a continuity and consistency with my favorite characters and titles without too much difficulty. But the editors of DC did not take council with me when they decided to re-write my childhood memories. They sought only willing writers, artists, and editors. And so *Crisis on Infinite Earths*, a 12 issue maxi-series, was plotted, written, proofed, and edited to untangle the Gordian Knot of 40 some-odd years of DC Comics continuity.

For many readers *Crisis* promised to be everything a fan could ask for in the Earths-crossover epic. It continued the JLA/JSA team-up tradition that older fans like myself appreciated, and provided brilliant, detailed art depicting thousands of superheroes to awe new fans. Once again these heroes were facing the greatest crisis ever—the survival of their earths. But in their survival only one universe remained.

"Real-World" issues like drug abuse come to a head in Green Lantern *#85*

The existence of multiple-earths was gone and so was the Justice Society, relegated to the past. Its members could no longer interact with the Justice League. This meant no more annual crossovers. As far as the writers and editors were concerned, the past stories never existed and it was time to move forward with a new DC Universe.

Disregarding the stories of the past, never to be referred to again, angered comic aficionados and fans alike. As much as it provided a starting point for DC's new history and today's writers, like Geoff Johns and Dan Jurgens, it also arranged a stepping off point for some fans. In 1985 I graduated from college and left comic book collecting behind...

INTERVIEW WITH MARV WOLFMAN

by Tony Lorenz, February 2006

TL: How did *Crisis* come about and when?

MW: I've repeated this so often it surprises me that people still ask this. I was writing a letter column for *Green Lantern* answering a question about continuity when I said DC should do something about it. I kept thinking about that while waiting for others to show up for a train trip to a con in Pittsburgh. By the time they came the Crisis had been created in concept, though not in detail. It came about I think 1980 or 1981.

TL: Was it something you and Len Wein developed together, like a lot of the other things that you've developed in the past?

MW: No. Len was the person I was waiting for—along with a few others (Joe Staton and Laurie Sutton). They were on the train while I told them what I had come up with. After I pitched it I thought Len may co-write it with me, but that didn't happen.

TL: Was it a hard sell at DC?

MW: Not really, we pitched it to DC the following Monday and they loved the idea. Dick Giordano believed it could help get DC new readers and publisher Jenette Kahn liked it, too. I think they saw it as a way of turning DC around.

TL: Once the ball was rolling, how hard was it working with other creators on books that would be crossing over into *Crisis*? Was there much resistance?

MW: It was impossible. See the new *Crisis* hardcover for my memos begging others to help. Most didn't want to. There was incredible resistance.

TL: Was this the first big cross over series that you've worked on?

MW: It was the first big crossover series ever done. There was nothing like it before. So yes, it was my first. I think the template we came up with is the one that's being used on all major series of this kind.

TL: Was George the only chose for artist for the series? Was there a back up if you couldn't get George?

MW: We didn't think George would want to do it, but he was my first choice. George heard me talking about it and volunteered for it. I didn't have a second choice, but I assume if I had to choose someone it would have been José Luis Garcia-López, who was one of the best artist ever to be in comics.

TL: How did George become the co-plotter midway through the series?

MW: I had already outlined the series but by issue four or so it was apparent I was overworked, not only with *Crisis* but editing it, too, and doing the *Titans* and a lot more. George asked to co-plot it as we did the *Titans* and I was delighted. He's the best partner one could ever hope for. We worked off my rough outline and George and I talked over every issue before we started it. That made sure someone else was helping the series,

and George, who's a great plotter as well as a great artist, helped me keep the series going as planned.

TL: Would you say *Crisis* is one of the crowning achievements of your comic career?

MW: As a concept probably. It's huge and it works. But I also love *Tomb of Dracula*, *Titans* and many other things I've done. I'll probably be more remembered for *Titans* or *Dracula* than *Crisis* although it was definitely a lot harder to do.

TL: I really thought the "Absolute Edition" of *Crisis* is one of the best-collected editions DC has put out. What are your opinions of it?

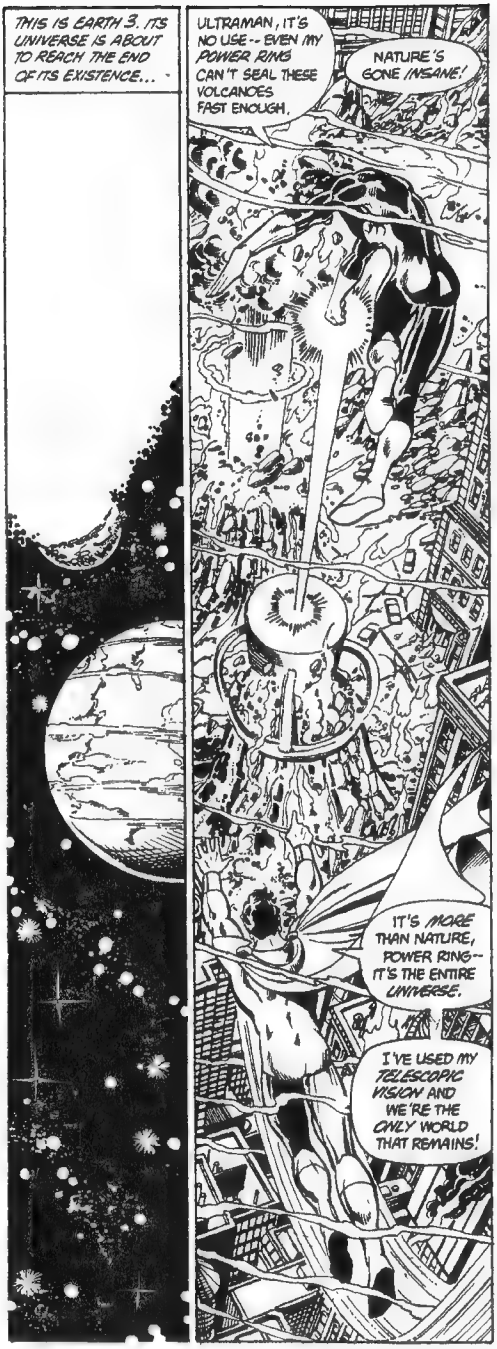
MW: I think it's great. Absolutely beautiful. Wonderful printing and you can see George's art clearly for the first time. Only negative, and it's minor, is I would have loved to see my *DC Presents* Crisis story in it, too, but it already had a zillion pages and that special wasn't part of the actual *Crisis* book.

TL: How did the novelization of *Crisis* come about? Was it something you were shopping around or did someone else "put the bug in your ear"?

MW: John Nee from DC asked me if I'd be interested and I said yes. I hadn't thought of it before then.

TL: It was one of the best books I've read in a while; I really liked the story angle, focusing on the Flash. How did you decide to write it from that angle?

MW: Thanks for the nice words. As for why I used the Flash, I didn't want to repeat what I had already done and George and I had done the *Crisis* as good as it could be, so if I were to novelize it there would


THIS IS EARTH 3. ITS UNIVERSE IS ABOUT TO REACH THE END OF ITS EXISTENCE...
ULTRAMAN, IT'S NO USE -- EVEN MY POWER RING CAN'T SEAL THESE VOLCANOES FAST ENOUGH.
NATURE'S GONE INSANE!
IT'S MORE THAN NATURE, POWER RING -- IT'S THE ENTIRE UNIVERSE.
I'VE USED MY TELESCOPIC VISION AND WE'RE THE ONLY WORLD THAT REMAINS!

First two panels of Crisis *#1 pg 5 inked by Dick Giordano*

have to be a reason and there was no reason just to tell the story again, only without picture. Doing it from Flash's point-of--view made it worth doing and allowed me to tell a brand new story around the *Crisis* framework

TL: What was also interesting was that you used really short chapters. That was something different, wasn't it?

MW: Thanks. I wanted it to be a fast read, even at 80,000+ words and the short chapters make one want to continue reading rather than put it down. It is almost easier to read yet another chapter than put it away for the night. Also, *Crisis* was based on many, many small events and I thought the small chapters would help make it feel that it was filled with lots of things happening at once.

TL: I see the book is going to a second printing; so sales have been pretty good?

MW: Sales have been excellent. The paperback is coming out in April. I can't wait.

TL: Have you been following *Infinite Crisis*? If so what are your thoughts on the series?

MW: The series sounds good and reads well. I'll be anxious to see where it leaves DC, but *Infinite Crisis*, like *Crisis*, is being done for a real reason and not just for the quick sales. Hopefully it will leave DC in a position that people will like.

TL: Well Marv, once again I want to thank you for your time.

MW: Thanks.

JOHNNY QUICK, I'VE NEVER FELT SO HELPLESS BEFORE.
I KNOW WHAT YOU MEAN, OWLMAN.
DO YOU REALLY?
FOR YEARS WE USED OUR POWERS TO MAKE US MASTERS OF THE EARTH!
NOTHING COULD STOP US--NOT EVEN THE EARTH'S SOLE SUPER-HERO, LUTHOR.
BUT NOW WE'RE GOING TO DIE JUST LIKE THE REST OF THE CHATTEL.
WHY?!? WHY DID THE GODS GIVE US THESE POWERS IF WE CAN'T USE THEM TO SAVE OUR OWN LIVES?
WITH ALL MY POWERS...
...I CAN'T SAVE ANY OF THEM. I... FEEL SO USELESS.
THAT WALL OF ANTI-MATTER DISSOLVES ALL IT TOUCHES...

Crisis *#3 pg 5 inked by Dick Giordano & Mike De-*

FOCUS ON: THE "WOW" MOMENTS IN *CRISIS*

by Bobby Nash

When *Crisis on Infinite Earths* premiered I must admit there were many things about the DC Universe I did not know. Up until that point I had been more or less a Marvel kid. My exposure to the DC Universe was primarily through sporadic issues of *JLA* and *Supergirl* I had read, assorted cartoon series and movies, and of course, *The New Teen Titans*, which was my favorite book in those days.

Since convincing my parents to buy me every comic on the stands I wanted would take more strength of will than the entire DC Universe possessed, I had to pick and choose. Therefore, I picked team books so I could get more characters for my hard earned begging and pleading.

It was in this manner that I came to pick up the first issue of *Crisis*. Not only was the cover really eye-catching, but also it featured a few characters I recognized from reading *Titans*. Oh, and Superman, but what's up with his hair? And then I flipped through the book and saw the credits: Wolfman and Pérez. Hey, those are the guys that do *Titans*. Well, that was enough for me. A beg, a plea, and an offer to do more chores later, I was off and reading.

Collected in this installment of *Pacesetter*'s "Focus On" are some of the moments that made me, a DC newbie at the time say "WOW!" Now, granted, there are a lot of them and narrowing it down to 10 wasn't easy!

So, without further ado, up, up, and away!

1 When *Crisis* came out I wanted nothing more than to draw comics for a living. Although my life has gone slightly askew from that dream, my love of team books has not diminished. My first "Wow!" moment in *Crisis* was the introduction of the characters. Now who the heck are some of these people? That's not the Green Lantern I've seen in JLA. And then there was this Blue Beetle character. Multiple Earths? Okay, it said that in the title, but who knew there were so many? Hey, I was a DC newbie, remember. And I still couldn't figure out why Superman didn't look quite right.

...LIZA, DO WHAT YOU MUST!
AND HIS COMMAND IS--
DEATH!
HARBINGER! CALL ME HARBINGER, YOU DOLT!
H-HO. PLEASE STOP ME. DON'T LET ME DO THIS!
YOU SAVED ME. RAISED ME... I LO... I CAN'...

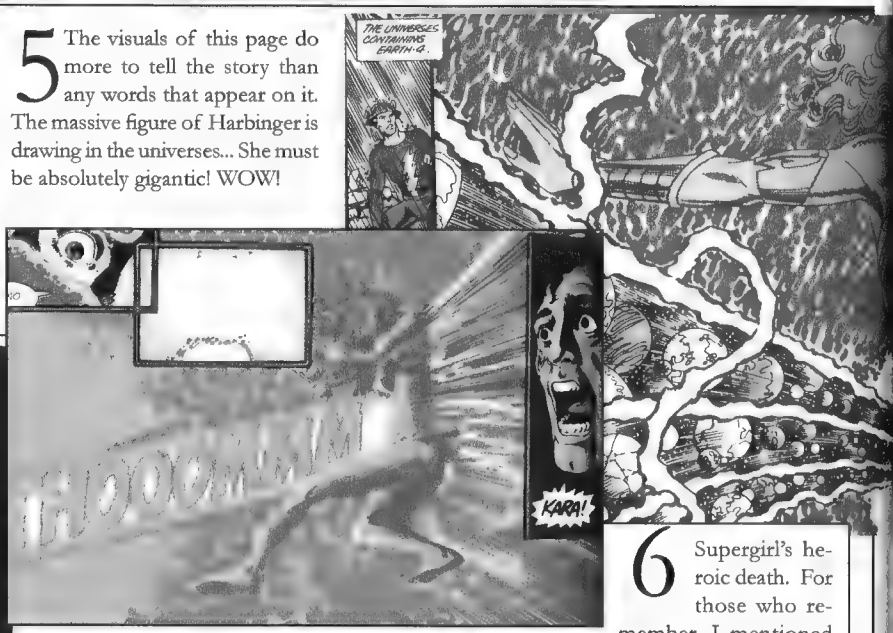
2 From the start, Harbinger and the Monitor appeared to be the heroes of the series. Even though I watched Harbinger's run-in with the shadow warrior I never expected this. But, if the hero is dead, what happens next? WOW! I love comics that make me that excited to read more.

3 The universes just ended. Uhhh... what's next? I know the tag line for this series was "Worlds will live, worlds will die", but this? WOW!

I CAN HELP RESCUE YOU
DYING THE WORLD IS DYING
IRIS DYING MAY ALREADY BE DEAD
SAVE US SAVE US SAVE US...
THE FLASH
DISINTEGRATING BEFORE MY EYES!
DEAR GOD - WHAT IS HAPPENING?

4 Dude, did the Flash just die? Oh man! They can't kill off one of the heroes, especially not one who was so well-known. WOW!

5 The visuals of this page do more to tell the story than any words that appear on it. The massive figure of Harbinger is drawing in the universes... She must be absolutely gigantic! WOW!



6 Supergirl's heroic death. For those who remember, I mentioned having read many issues of *Supergirl* so this one hit me harder than seeing the Flash disappear. After all, I knew the Flash was master of his molecular structure. It was possible he could always pull himself back together again. I doubted we'd seen the last of him. And just look at the emotion in Superman's face. George Pérez is the master of drawing emotions. WOW!

7 Bye-bye, Barry. What I loved about this scene was that it followed a natural progression back through the story. It was a lynchpin to other areas of the story. WOW! Very well thought-out.

NO MATTER HOW FAST IT HURTS
TIME... I FEEL THE TIME STREAM ALL AROUND ME
KEEP RUNNING, BARRY! GO IT! KEEP RUNNING!
WALLY
FELT I HAD TO JOIN YOU, GUYS. OK
MY GOD MOVING SO FAST I'M GOING BACK THROUGH TIME
FLASH!
J'ONN'S
HELP! SOMEONE ANYONE PLEASE
THE FLASH? BUT HE DISAPPEARED!

8 This panel featuring Jay Garrick, Wally West, and both Supermen freaked me out. What's more frightening than staring out into the abyss? WOW! This was a very powerful panel.

9 WOW! And this, ladies and gentlemen, is why Superman is the world's greatest super hero. Even if his hair is grey. This is the Superman that lifted a car over his head while fighting gangsters in the 1930s, and this is the Superman who finally destroyed the unbeatable Anti-Monitor once and for all.

10 I'm glad these characters were allowed a happy ending. With the DC Universe rebooting from a new beginning, I feared that these characters I had gotten to know over twelve issues were simply going to fade away as if they never existed. Still, as I read this, I wondered if there would ever be a sequel. I wanted to see what happened to them next. And now, all these years later, as I type this, we are hip-deep in the adventure that is *Infinite Crisis*. WOW!

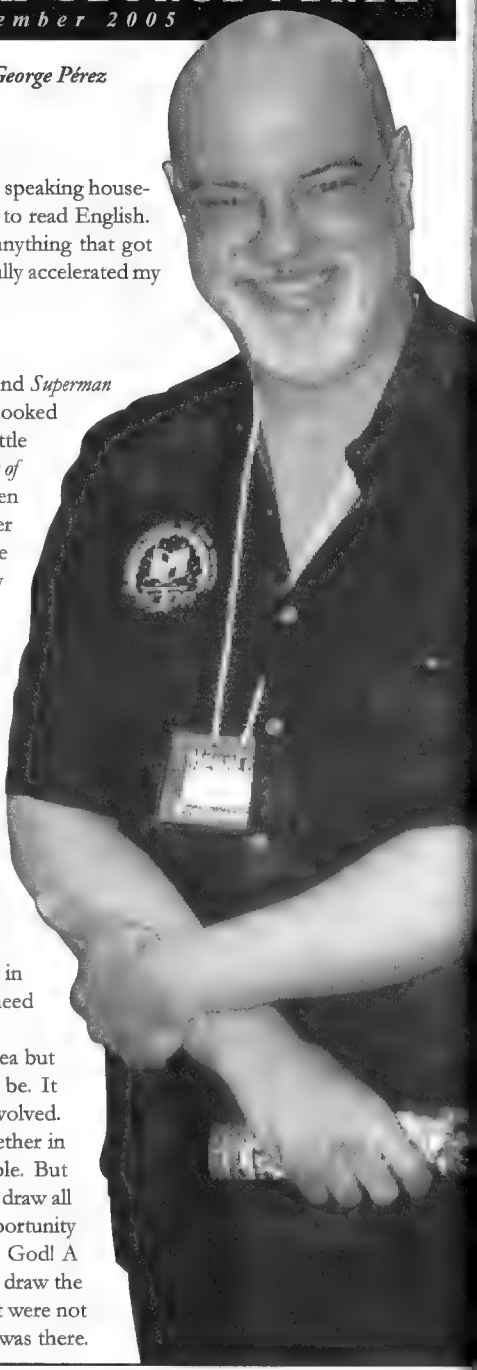
This was just a small sample of the WOW! Moments in *Crisis*. There were some I could not fit in, like the battle at the dawn of time and the hand coming out of the swirling chaos.

—Until next time, the Focus On Vault is closed and time-locked.

INTERVIEW WITH GEORGE PÉREZ

by Kevin Brogan, December 2005

So let me introduce to you, the one and only... George Pérez



KB: Did you read comics as a kid?

GP: Oh yes. In fact, since I came from a Spanish speaking household it was the way I started learning how to read English. My parents were very encouraging about anything that got me to learn English faster. So I think it actually accelerated my ability to read and write English.

KB: Were you a big DC fan?

GP: Yes; DC at first. I started reading *Detective* and *Superman* books. It took a little while before I got hooked into the Marvel books. I guess they were a little too sophisticated for me. So I was read *Legion of Super-Heroes*, *Justice League of America*, and then I caught on to *Fantastic Four* a few years later when I saw the issue where they introduce Diablo... which is ironic. According to Roy Thomas it was the worst selling issue. But I was addicted. I was reading both companies but a tendency to a lot of the Marvel book after that *Fantastic Four* series.

KB: So did you feel that you read enough DC to be proficient enough to take on *Crisis*?

GP: At that time I was well aware of both DC and Marvel lore. As an artist I'm self-taught and my style was based on emulating comic book artists whose work I admired. So I had to be well versed; they were my textbooks.

KB: So when you heard about *Crisis* were you in agreement that continuity and consistency need to be fixed in the DC universe?

GP: Actually, I thought it was and interesting idea but I did not know how successful it would be. It required everyone in the company to be involved. You get a bunch of artists and editors together in agreement—that sounds almost impossible. But frankly I didn't care. All I want to do was to draw all these characters that I would never get an opportunity to draw otherwise. For me I was, "Oh my God! A chances to draw Metamorpho, a chances to draw the Metal Men"—all these other characters that were not members of the Avengers, or JLA. Hey I was there.

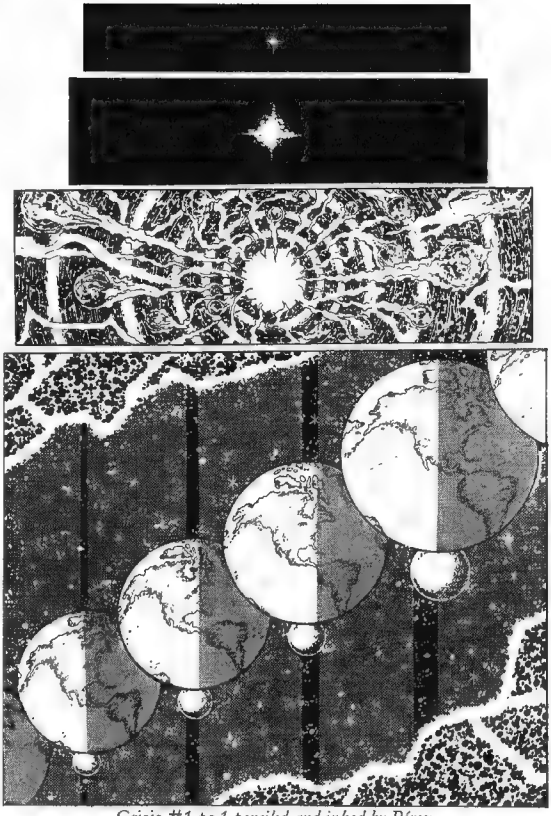
I think DC was surprised when I volunteered.

KB: I know you started in 1975. *Hot-Shot* was your first independent comic, but it takes ten years to be an overnight success.

GP: In those days, anyway.

KB: Right. So as a somewhat new artist to the scene at the time—you just started *New Teen Titans* two years before and that was your break-out series, especially to DC. When you said you volunteered, were you apprehensive to take on this big assignment?

GP: No, I was cocky. So I went in there thinking, "I'm going to really shake DC's world up!" I was too excited to be intimidated. And also remember that I had been working ten years and these were the years I was doing the *Fantastic Four*, the *Avengers*, and of course *Teen Titans*, which was DC's top selling book. So I wasn't actually coming in as an untested raw recruit. In a short amount of time I developed a very strong reputation as both a reliable craftsman and a bankable artist.



Crisis *#1 pg 1 penciled and inked by Pérez.*

KB: *Crisis* bylines claim it was the project you wanted to do more than anything else. Is that true and why?

GP: Hey, like I said, anything that will allow me to draw all those characters! It was a dream come true, and even to this day, a once in a life time assignment. These were the characters that I grew up with, not the ones that have since gone through the changes because of *Crisis* and other changes afterward. These were the heroes of my youth all gathered together and I knew this would never happen again.

KB: Even more so than reviving *Teen Titans*?

GP: When I took on the *Teen Titans* it was more as a favor to Marv Wolfman and Len Wein. I wanted to do the *JLA*. The *Justice League*, or *The Legion of Superheroes*, both for the same reason, but the *Justice League* because they were all icons. I didn't think *Teen Titans* would last six months. I was wrong.

KB: So if DC had you choose between drawing *JLA* or *Crisis*...?

GP: *Crisis*, because I got to draw the JLA characters in *Crisis*, as well.

KB: So it not necessarily the story line as much as the "more characters the better" with you...

GP: I liked the idea that it was a very grand epic and not just characters sitting around a satellite station. That was very important of course. Marv came up with a promotion for it so I knew this would be exciting. All of

YOU'LL DIE, FIRESTORM--AND THEN YOUR BONES WILL ROT!
HEY, I CAN AUTOMICALLY ALTER FROSTY'S ICE-PICKS INTO FLOWERS 'TIL THE COWS EAT 'EM ALL...
BUT WE'RE NOT GETTING ANYWHERE, ARE WE?
HARBINGER, YOU THERE? HARBINGER?!?
WE'RE BOTH HERE, FIRESTORM.
PSYCHO PIRATE, IT'S UP TO YOU NOW.
I TOLD YOU HOW MUCH IT'LL HURT ME.
AND I SWORE YOU'D FEEL NO PAIN. TRUST ME.
O-OKAY, OKAY... LET ME THINK. HARBINGER, THERE'S SOMETHING I DIDN'T TELL YOU...
AS MUCH AS IT HURTS-- ONCE I START TAMPERING WITH EMOTIONS --I-I NEVER WANT TO STOP.
KILLER FROST, LOOK AT ME.
WHAT ARE YOU DOING, FOOL? Y-YOUR FACE...

An emotional drama is brewing between Firestorm and Killer Frost, from Crisis *#1 pg 24 (inked by Dick Giordano)*

the planning for it, some of the dreams were fulfilled some were not. It still was a project that I knew would be big. Even Marv did not expect all the characters that appeared in the book to appear in the story. But I would do anything to sneak in any character I could get. The latest *Who's Who in DC Universe* was being printed concurrently so I would dig through it to see what characters I could put in. The fans were able to tell what issue of *Who's Who* was coming out by what characters were appearing in *Crisis* at the time.

KB: Again according to the bylines you were not in on the initial plotting? Was that so?

GP: I didn't want to be. Wolfman had pretty much his own ideas from the start and the story line planned out for a few years. It one of those things where it was such a big project and Marv and Len and Bob Greenberg were far more verse in consistency and past continuity than I was. I know what the characters looked like so I figured my job was to make the action scenes as exciting as possible. That's where I would make my contribution.

Marv, powerful and popular as he was at the time, was a writer that DC didn't edit as much. Marv welcomed editing but DC didn't proof him as carefully as it should for such a big project. But the incredible nature and aspects of the story were overwhelming Marv. It was after a few issues, there was one story line that ended a certain way and then I got the script to the next one and it ended the very same exact way as if that scene never happened. Nobody caught it until I did so at that point I became the co-plotter in order to offer up another voice, a voice Marv could trust in controlling of what was in there.

Maybe then I got a little intimidated once I had to co-plot, but I knew this was a really juicy story. I needed to be involved in it, and I needed to make sure that we don't let too many things slip through the cracks.

We were doing the book because of failed continuity. We could not fail ourselves.

KB: When collaborating on the story, making the art fit the dynamics, were you amazed at what they were asking you to do?

GP: Oh yes. When they were telling about the death of Supergirl, that the Flash was going to go, and how we can make that powerful, I knew this was a special book. Also in doing a team book of this size I had to be aware of who everyone in the scene was, and where they were. So that, even though they may not appear for a page or so, I had to at least acknowledge their presence somehow. They cannot just sit back and let everyone else work if they're part of a team.

The only problem we had was crossing over to so many titles. DC wanted all the creators on the other books to adjust their story lines, and have their characters change to accommodate *Crisis*, but they didn't want to force anyone into that. Some writers and artists were a little less cooperative or desirous to have their continuity change to accommodate *Crisis,* so there was a constant pulling of teeth. I give credit to Roy Thomas who was the most effective for being as cooperative as he was and trying to make *Crisis* fit in to his stories.

KB: I noticed that some major characters were being held back or left out—Hal Jordan's Green Lantern

GP: We were trying to keep the book in current continuity. Hal Jordan was not the currently active Green Lantern at the time. Similarly, Raven wasn't an active member of the Titans so she wasn't in the story. *Crisis* wasn't a "stand-alone." It was supposed to tie-in to the continuity of all the comic books being printed at that time. I would have loved to have Hal Jordan in the story but that's why we had John Stewart and Guy Gardner.

KB: But even Batman took a lesser role…

GP: At the beginning when he fought the Joker he had a substantial role, but even Marv was aware that Batman would have a limited role in a cosmic epic. Pulling him back was more a case that he did not fit the scenes that needed to be done.

KB: Well Spy Smasher didn't appear at all –

GP: (laughing) I don't know why he wasn't in there. Maybe his issue of *Who's Who* hadn't been printed at the time.

KB: Were you being constrained on which characters you could add to a scene?

GP: Some artist or writer might have been less anxious about us using their characters. We tried to accommodate their egos or desires. In the case of Batman, he was also part of the Outsiders and I remember the writer back than wasn't so keen to change his plot in the middle of a story arc. So that also added to why Batman had a slightly lesser role, and why other characters appeared in the battle scenes but did not actually have any more pivotal role beyond being one of the army.

KB: In designing new characters or new costumes for older ones, what was it like? It must have been a challenge keeping other artists happy?

GP: Actually I didn't design any new costumes for established characters. Firehawk, Firestorm's girlfriend, that costume was designed by the team on the Firestorm book. She simply appeared for the first time in *Crisis*. But they designed it, so there was no problem with pre-existing character costumes. What the character team gave me is what I used. The only ones I designed were the ones introduced specifically for Crisis, like the new Dr. Light, the new Wildcat, Lady Quark, and Harbinger.

KB: You were the hottest artists in the '80s. Not that you aren't on top today but you were "the one any only" back then—*Teen Titans, Crisis, Wonder Woman*….

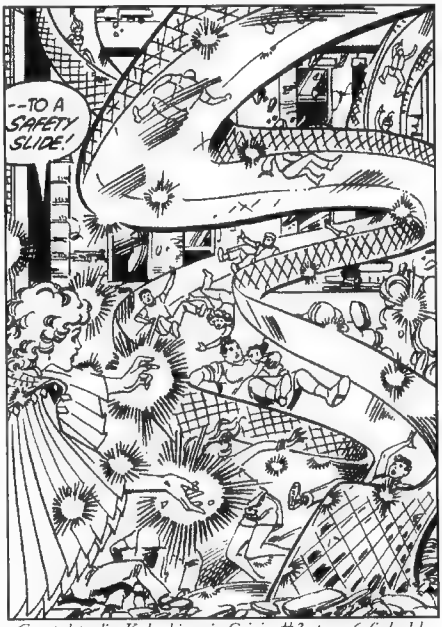
GP: John Byrne's fans may beg to differ.

KB: Well they can do their own interviews with him, but anyone who knows or speaks of *Crisis* talks about your art. Obviously one

would not be the same without the other. So what do you think is the better claim—*Crisis* promoted you or you promoted *Crisis*?

GP: *Crisis* was a book that would have grabbed attention and probably would have sold quite well anyway. But the thing is, when I took it I did not take it as a journeyman artist but as an artist who really wanted to do something special with it. I think that was the binding tie. It helped me because it was a good project, but I helped it as a popular artist, a good artist, and a committed artist. I gave it probably more than another artist would have.

In some cases the artist might have treated it as just a job. A good example is Marvel's *Secret Wars*, another popular epic that sold quite well, but has not stood the test of time as an artistic achievement. But for *Crisis*, I lobbied to get it, so I tried to maintain a certain level of excitement. I think fans can tell when an artist is really enthusiastic about a book.



Created to die, Kole shines in Crisis *#3, page 6 (inked by Dick Giordano, assisted by Mike DeCarlo)*

KB: I ranked your covers in order of preference. I won't tell you my ordering but which one do you think is the best?

GP: The most famous is the Death of Supergirl (#7). It is a layout used by other artist before but in this case it's Supergirl and legitimately dead at the time. It's the most powerful cover of its time. That one is really special. Other covers—I enjoyed the villains 'cause it was kind of nice drawing all those characters. And the Flash cover, it only had three characters but it was effective. The first cover was okay because it set up the stage.

KB: Speaking of covers; some are action-packed while other are not. What words would you use to describe your cover-style separate from the interior?

GP: "Grab the attention." Covers are not meant to tell a story. They have to attract the reader. To give them the gist of the story, or a symbolic representation of an action, or something just a pin up.

Knowing that if I did nothing but jam-packed covers they would start becoming a blur. So if one had dozens of characters the next one should have fewer, or if a lot of figures, go for a cover with just head shots. But one cover I know had to be an "in-your-face": Anti-Monitor! Just him. Basically you could cut out the eyes and make your Anti-Monitor mask. You didn't expect it and that's the whole point. And then Supergirl or Flash; the reader knows that the story is centering around him... whatever's going on in the story, the main focus is on him and that something important is coming up.

KB: How come Alexander Luthor never made a major appearance on a cover? I saw him only once on #12.

GP: He really wasn't part of the action. And to shoehorn him into another scene where he wasn't involved did not make any sense.

He didn't belong with the villains. He just wasn't part of any particular sequence.

KB: I have seen you draw at conventions from memory. How did you keep all the characters straight? When you are doing something of this magnitude do you use model sheets?

GP: The majority of the characters I knew and some of them were just characters that I wanted to draw. And again those *Who's Who* came in handy. If Marv had a specific character he wanted in that I didn't know, DC would provide me the proper references. I had some in my collection and some I was able to find on my own. But now if I had to do *Crisis* with the current heroes, or just doing *JLA/Avengers,* my reference file can be measured in pounds.

KB: As I said I ranked the covers, which means that one of them had to come in last, or 12th place. My point is in any line of work the old adage "not all can be gems" seems to prove so. How in such major projects that you take on do you keep from growing disinterested?

GP: This series was finite so it is easy to keep my attention, knowing there was an ending. I think one can start to grow complacent—if not bored—when all that this particular story is doing is leading into another story and another one with no sense that there is going to be an ending. At times one story may be very exciting, the next one mundane. But in the case of a twelve issue maxi-series they were all leading to the same point so there was no feeling of just a filler story. Everything was pivotal to the main story so I did not become bored. The only thing that might have slowed me down was the sheer effort to draw a lot of characters. Although I enjoyed it, it would tire me out.

KB: Was Crisis a success?

GP: It was regarded as only moderately successful. I don't think—in order to be everything to everybody—it had a chance of being fully successful. There's no way it could fully succeed in what it intended to do without angering and possibly dissatisfying and alienating certain sections of either creators or fans. But for all its failures, it did have an impact on DC Comics—and I was there. As the artist it was a true success: work remembered. It was a dream come true.

KB: Do you see it as one of the high-water marks in your career?

GP: Oh yeah. *Crisis* was mine. Artistically, it was mine. When they talk about *Crisis*, they talk about George Pérez's work. Isn't that's why you came to me? I mean, *Teen Titans* continued after my stint, so did *Wonder Woman.* But when *Crisis* was finished there was no other artist tied to it. It was all my artwork. It was a great high-water mark

KB: Will *JLA/Avengers* be bigger than *Crisis* as far as your life's work?

GP: I think it's a fitting coda to my career in doing mainstream superheroes. The cast numerically was not as large as *Crisis*—it's limited to the Justice League and the Avengers, and is not a Marvel/DC universe crossover. But I improved as an artist, and I inked it myself so it's the biggest project I ever worked on. A pure George Pérez artwork.

And then there is the history with getting it off the ground. It was originally suppose to precede the *Crisis* series. A lot of what happened with *Crisis* is taken from the original *JLA/Avengers* story line. So now I have come full circle. I have done *Crisis*, which this book will be measured against, so it a nice feeling of closure.

KB: What do you think fans will remember you better for?

GP: It depends on the fan. There some fan who worship my *Wonder Woman* run. I am very fortunate to have done a lot of touch-tone series that have become landmarks in one way or another—*New Teen Titans* turned DC around as a company, *Crisis* was universe-defining, *Wonder Woman* was an icon character who I gave her biggest surge in popularity.

Oddly enough *JLA/Avengers* will gave another enormous book for fans to remember me by. Although I did my run on *JLA* for a couple of years I never had my signature on those books. *JLA* never became a "George Pérez" series. So *JLA/Avengers* will be my one place where the JLA *is* a "George Pérez" book.

KB: So in 20 years will fans be talking about Pérez's *Crisis* or Pérez's *JLA/Avengers*?

GP: If everyone else is right, *JLA/Avengers* will be in continuous print the way *Crisis* is now.

KB: Thanks for taking time out for this interview, George!

BUT AS I SAID, THE MULTIVERSE WAS *NEVER* SUPPOSED TO EXIST.
AND *BECAUSE* OF ITS CREATION, A BEING CALLED THE ANTI-MONITOR WAS BORN.
HE WANTED TO DESTROY THE MULTIVERSE AND TRANSFORM ITS POWER INTO HIS OWN ANTIMATTER.
ALL BUT *FIVE* OF THE EARTHS WERE ANNIHILATED BEFORE WE MANAGED TO FIGHT BACK.
BACK TO THE BEGINNING OF TIME, WHERE WE FOUGHT THE ANTI-MONITOR...
AND DOZENS OF OTHERS. EACH WITH ITS OWN TIMELINE.
...AND AFTER AN ALMOST ENDLESS BATTLE, HE WAS DESTROYED.

Pérez revisits the original crisis in Infinite Crisis *#2, page 27 (inked by Jerry Ordway)*

THE ANTI-CRISIS

by Mark Waid

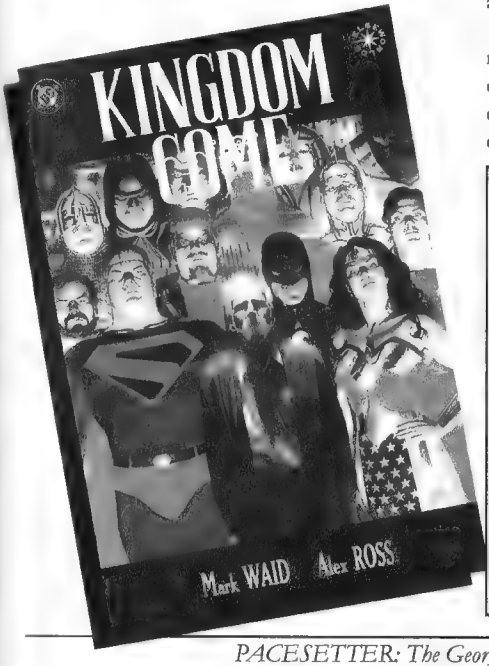
In 1986, I was 24 years old and a ninja master of DC Continuity, reveling in every tiny little detail and contradiction. Loved every facet of it. Slept it, ate it, breathed it. Why, then, did I go and try to ruin it a short 13 years later? Had I simply stared too long into the mad abyss that was Wonder Woman's history? Had I finally snapped trying to figure out which story marked the transition between the Earth-1 and Earth-2 Supermen? Or was it more insidious than that?

In 1986, I had found my true, if temporary, calling as the ultimate fan chronicler of *Crisis on Infinite Earths*. I had convinced both *Amazing Heroes* magazine and Eclipse Comics to devote entire special issues in which I had to index, catalogue and dissect *Crisis*'s contents. I wrote probably more words studying the series than Marv Wolfman did plotting it. Since both Fantagraphics and Eclipse paid little if anything, the task was a labor of love.[1]

During that time, what little I didn't know about DC history, I learned, and Marv and George Pérez were helpful far above and beyond the call of duty; I still vividly remember to this day calling George long-distance on a Sunday night and going over with him, literally panel by panel, the identification of every single character in every issue. Likewise, Marv made himself available at every turn to consult, and for a while there, they both joked that (true or not) I would practically memorized the series by then.

Crisis was a high-water mark and milestone in comics publishing, and it set a new standard for 'wide-screen' mega-epics. Unfortunately, the problem with raising a bar is that everyone after you is forced to keep trying to leap over it in a single bound. Even Alex Ross and I couldn't escape *Crisis*'s long shadow with *Kingdom Come*, although we struggled to measure up.

After *Kingdom Come* hit in 1996, Grant Morrison and I were talking about the disappointing common denominator in all DC's company-wide crossovers post-Crisis. Every one of them had come about, it seemed to us, because DC wanted



"Even Alex Ross and I couldn't escape *Crisis*'s long shadow with *Kingdom Come*, although we struggled to measure up."

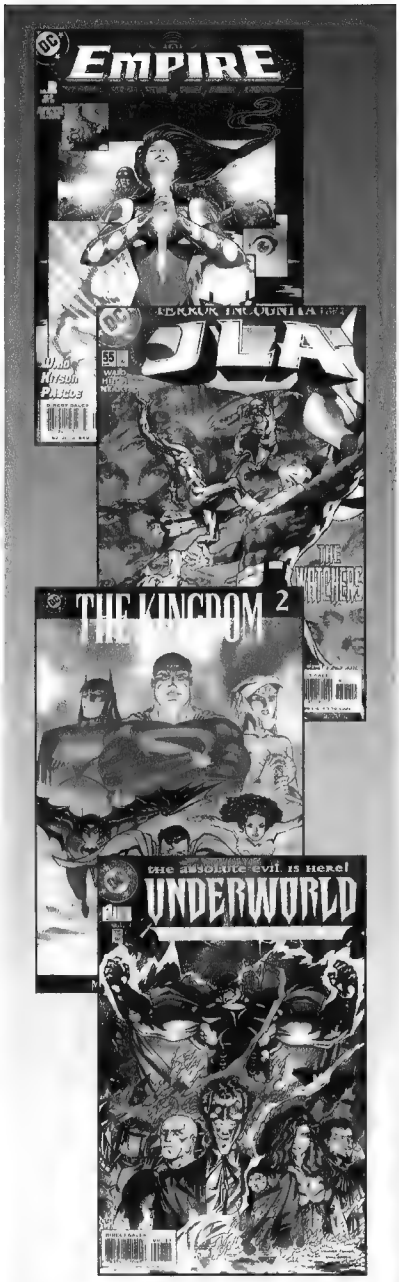
to further 'define' its post-*Crisis* universe. Need an explanation as to why bizarre accidents tend to cause super-powers in some and not others? *Invasion!* was your answer. What are the limits of the Green Lantern Corps and the Guardians of the Universe? Read *Millennium.* (And don't even get me started on the spectacularly wrongheaded *Genesis.*)

As I'd become fond of saying, comics aren't about rules; they're about flying. Grant agreed, and since he's about a hundred times smarter than I, that bolstered my confidence in this new story concept that we had been collaborating on. It was actually pretty intricate, and to this day I think there are facets that only Grant comprehends, but the bare-bones gist of it, as it applies to the DC Universe, is that continuity isn't a straight line. It's a web of railroad tracks comprising one central (post-*Crisis*) timeline and a limitless number of spurs—tracks that intersect, cross over, and feed into and out of the main line. It was a surprisingly controversial concept; in part I'm sure because we introduced it in a mini-series called *The Kingdom*, which overall was not my finest moment as a writer. But, I like what it says about fiction and about the power of the DC icons—that even their continuity problematic stories are real somewhere.

Fiction has a life of its own—it is, in its own way, a life form—and if you've connected with some story at some point during your life, it will always exist, in continuity or not.

And that's the long version of how *Crisis on Infinite Earths* eventually begot Hypertime. Whether Hypertime ultimately succeeded or failed to chart a new path, only time will tell—but if, someday, I can be said to have contributed something to superhero comics one-tenth as important and trailblazing as *Crisis*, I'll be happy indeed.

[1]Editor's Note: When contacted, Kim Thompson at Fantagraphics noted that Waid was indeed paid for his work on #91 of *Amazing Heroes* (March 15, 1986) but noted, "'Little if anything' is probably a pretty fair assessment of our pay scale at the time." That issue of *Amazing Heroes* had several other *Crisis* writers unmentioned by Waid, including Andy Mangels (who wrote three articles—one of which is reprinted in this issue), Mike Tiefenbacher, Steve Webb, R. A Jones, and Steve Freitag. Eclipse/ICG's *The Official Crisis on Infinite Earths Index* is actually credited to Murray R. Ward (editor), and Lou Mougin and Mark Waid (writers), with Chuck Huber, Andrew McLaney, Andy Mangles (sic), and Mike Tiefenbacher as "Reviewers." *The Official Crisis on Infinite Earths Crossover Index* lists only Ward, Mougin, and Waid, even though one section of it contains significant similarities to one of Mangels' *Amazing Heroes* articles.



From Empire *to* JLA, The Kingdom, Underworld *and beyond, Mark Waid has established himself as a prolific comics writer and historian.*

REVIEW OF *CRISIS: THE NOVEL*

by Douglas Nastuchacz

If you're a longtime comics fan then you remember the impact that *Crisis on Infinite Earths* had on the DC Universe. Heroes died, disappeared and were altered forever. Worlds were damaged, merged and even erased. In his novelization of this massive event from 20 years ago, Marv Wolfman reinterprets events from the 12-issue mini-series through the eyes of the hero who had the most to lose and the most to give: Barry Allen, also known as the Flash. Mr. Wolfman brings the original storyline of universes dying and being saved into current continuity by introducing a concept that had not yet been explored—the true source of Barry's amazing powers: the Speed Force. It is this limbo that Flash uses to bounce in and out of the events of the Crisis so that we can gain a deeper glimpse into the minds and feelings of some of the major players. But the novel is mostly about Barry and how he handles his final days as the Flash.

Barry sees himself die sometime in the future and the human side of him begs for more time. He quickly forces these thoughts from his mind and concentrates instead on seeing what he can do to halt the growing crisis. His thoughts dwell constantly on his wife Iris—he wishes to be able to keep her safe while everything is falling apart. He finds strength and solace from the relationship with Iris. As the novel progresses, he learns from his discussions with the Monitor that he has a larger role to play then just saving his wife. One of the more interesting discussions that plays out in Barry's mind is how he views his fellow heroes—he tends to understand those who have made a lifetime commitment, such as the Hawks. He does not understand how Batman or Green Lantern can deal with the pressures of being a hero without someone to share it with.

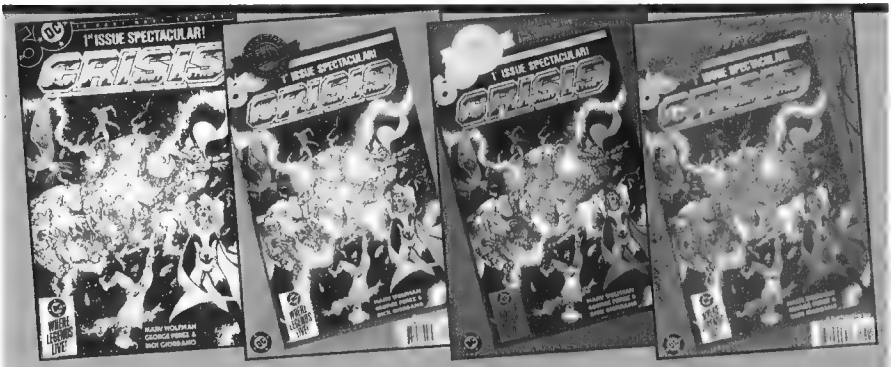
If this Barry Allen had been allowed to live and continue as the Flash, I for one would have been happy with the changes. Barry in this novel is forced to grow out of his introverted, shy personality. He becomes a flippant daredevil as he faces down the Anti-Monitor and tries to provide the right information at the right time to enable his fellow heroes to save his universe. The knowledge of his impending and irrevocable death changes him for the best. He embraces the fact and uses what time he has left to do heroic and noble deeds. In short he is a true heroic character—he thinks more about others than he does himself.

Barry sums it up best when he thinks, "I felt humbled and weak. The enemy was omnipresent and seemingly unstoppable… I needed to believe there was a reason that on my death I had not simply ceased to be." And Barry does just that—he finds a way with all his insecurities and frustrations. He never quits until the very end when he knows his task is finished. His final moments are spent insuring that Iris is safe—then he completely surrenders to the Speed Force. We know that this story must end with Barry's death, but this book is not about that—it is about life and how we should all live it to the fullest no matter what amount of time we have.

Crisis on Infinite Earths the novel, published by IBooks (March 2006) is available from major booksellers and online at vendors like amazon.com. ISBN: 1596873434

CRISIS CHECKLIST

(CA)=Cover pencils & inks • (CP)=Cover pencils • (CI)=Cover inks • (A)=Pencils & Inks • (P)=Pencils • (I)=Inks
(W)=Writer • (Pl)=Plot • (Co-Pl)=Co Plot • (Int)=Interview • (PU)=Pin-ups • (Rep)=Reprint art



1 (CA)(P)
Original Edition

1 (CA)(P)
Millennium Edition

1 (CA)(P)
Millennium Edition
(Chromium)

1 (CA)(P)
Millennium Edition
Supergirl Re-Marked (Dynamic Forces)

CRISIS ON INFINITE EARTHS

1 (CA)(P)
Millennium Edition Flash Re-Marked (Dynamic Forces)

2 (CA)(P)

3 (CA)(P)

4 (CA)(P)

5 (CA)(P)(Co-Pl)

6 (CA)(P)(Co-Pl)

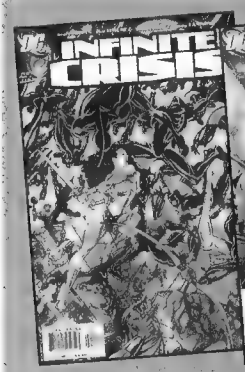
7 (CA)(P)(Co-Pl)

8 (CA)(P)(Co-Pl)

9 (CA)(P)(Co-Pl) *10 (CA)(P)(Co-Pl)* *11 (CA)(P)(Co-Pl)* *12 (CA)(P)(Co-Pl)*

Crisis Index *Crisis Crossover Index* *DC Comics Presents* *History of the DC Universe*
1 (CA)(Rep) *1 (Cross-overs)(Rep)* *94 (CA)* *1 (CA)(P)*

History of the DC Universe *Infinite Crisis* *Infinite Crisis* *Infinite Crisis*
2 (CA)(P) *1 a (CA)* *2 a (CA) (P, 4½-pages)* *2 b (P, 4½-pages)*



Infinite Crisis
3 a (CA) (A 1-page)

Infinite Crisis
3 b (A 1-page)

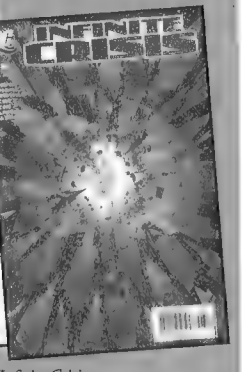
Infinite Crisis
4 a (CA) (A, 8-pages)

Infinite Crisis
4 b (A, 8-pages)

Infinite Crisis
4 b reprint (A, 7-pages)

Infinite Crisis
5 a (CA)

Infinite Crisis
5 a reprint (CA)



Infinite Crisis
6 a (CA)(A, 5-pages)

Infinite Crisis
6 b (A, 5-pages)

Infinite Crisis
7 a (CA)(A, 13½-pages)

JSA
82 (CA)(P)

New Teen Titans
21 (CP)(P) First appearance of the Monitor

Who's Who in DC Universe 10 (PU)

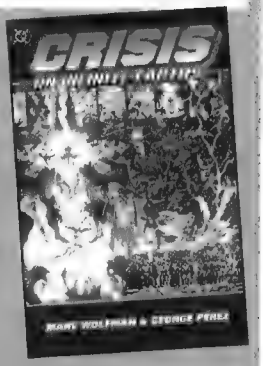
Who's Who 13 (CA)(PU)

Who's Who 14 (CA)(PU)

Who's Who 16 (PU)

COLLECTIONS

Who's Who 17 (CA)(PU)



Crisis on Infinite Earths Trade paper back

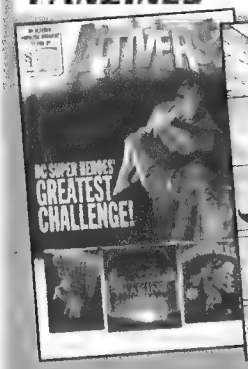
Crisis on Infinite Earths Hardcover collection: 1998

Crisis on Infinite Earths Absolute Edition Hardcover: 2005

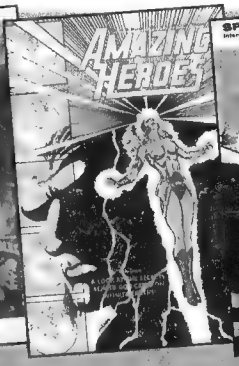
History of the DC Universe Trade Paperback (P)

History of the DC Universe Hardcover (LA)

FANZINES

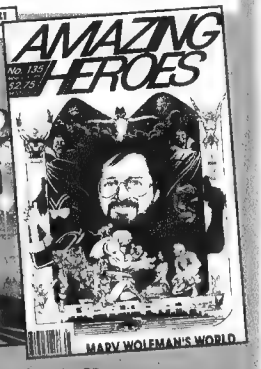


Altiverse
(May 2005) (Rep)



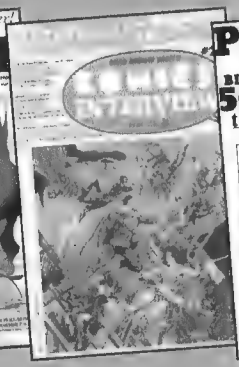
Amazing Heroes
66 (CA)(Int)(Rep)

Amazing Heroes
91 (CA)(Int)(Rep)

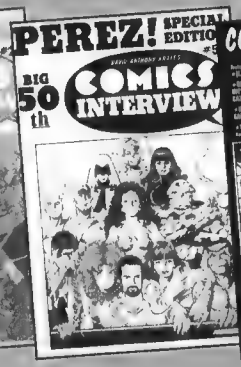


Amazing Heroes
135 (CA)(Int)(Rep)

Comic Book Marketplace
89 (Int)(Rep)

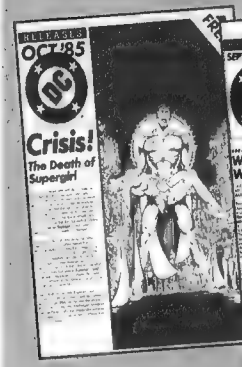


Comic Interview
26 (CA)(Int)(Rep)

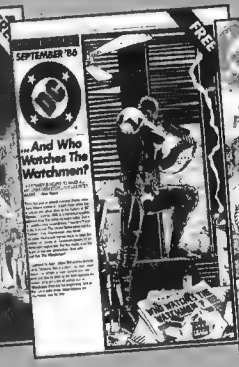


Comic Interview
50 (CA)(Int)(Rep)

Comics Interview
Cosmic Crossovers
(CA)(IA)(Rep)



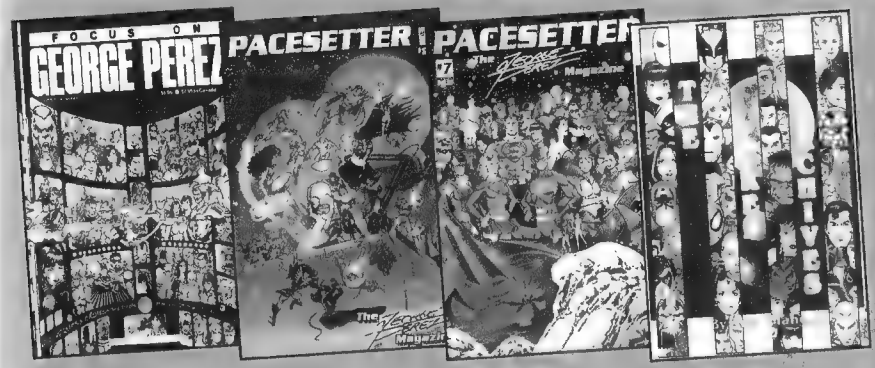
DC Releases
17 (Article)(Rep)



DC Releases
28 (Article)(Rep)

DC Sampler
3 (IA)

DC Spotlight
1 (Article)(Rep)



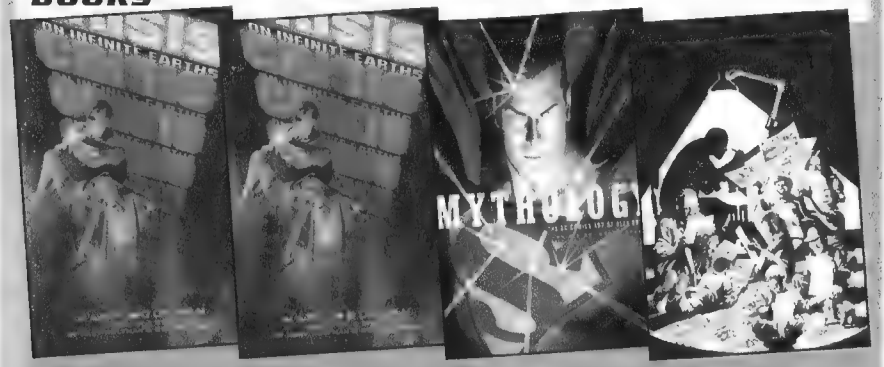
Focus On: George Pérez (CA)(Int)(Rep)

Pacesetter 5 (CA)(Rep)

Pacesetter 7 (CA)(Int)(Articles)(Rep)

The Pérez Archives 1 (CA)(Rep)(PU)

BOOKS



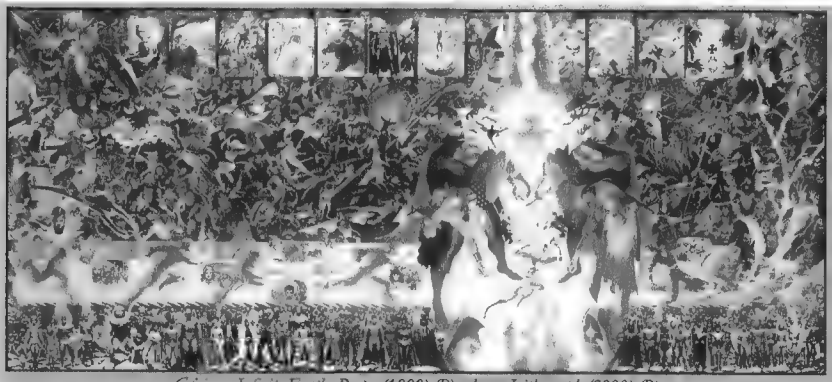
Crisis on Infinite Earths Novel Hardcover (Cover art Rep)

Crisis Novel Paperback (Cover art Rep)

Mythology: The DC Comics Art of Alex Ross (Rep)

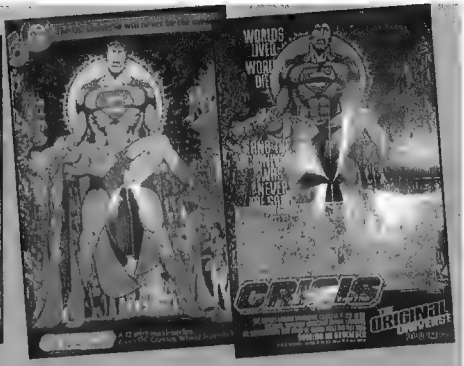
George Pérez Storyteller Mar 2006 (Int)(Rep); also as Signed (Dynamic Forces) Apr 2006

POSTERS & MERCHANDISE



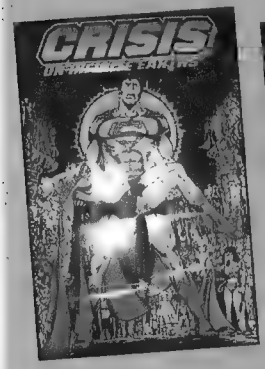
Crisis on Infinite Earths Poster (1999) (P); also as Lithograph (2000) (P)

Crisis Promo Poster
Apr 85 (Crisis #1 cover)



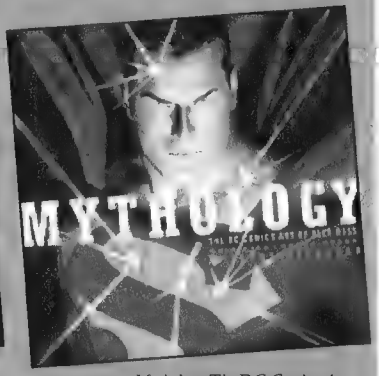
Crisis Promo Poster
(1985)(Crisis #7 cover)

Crisis Promo Poster
(1998)(Crisis #7 cover)



Crisis Promo Poster
Dec 1998 (Crisis #7 cover)

Crisis Medium Statue
Medium Statue (8") (design)
20 Oct 1999



Mythology: The DC Comics Art
of Alex Ross • Calendar
Jun 2004 (Rep)

AM I CAN SAVE HER...
SPACE: THERE ARE SEVERAL HUNDRED SATELLITES IN CLUTTERED ORBIT AROUND THE EARTH THESE DAYS...
...THIS IS BUT ONE OF THEM:
FASCINATING! THE EXTENT OF THEIR POWER IS GREATER THAN I HAD IMAGINED!
SUCH INFORMATION WILL PROVE VALUABLE TO MY CLIENTS,
WHO IS THIS MYSTERY MAN? THAT IS A STORY FOR ANOTHER DAY...
FOR NOW, HOWEVER, WE RETURN TO EARTH...
The Monitor first appeared in New Teen Titans #21.

INTERVIEW WITH JERRY ORDWAY

by Tony Lorenz, Fall 2005

Special thanks to the "jack of all trades" Jerry Ordway for participating in this *Crisis*-themed issue of PACESETTER. Like Dick Giordano, Jerry has done it all in comics: writing, penciling, inking and even painting. He has had long memorable runs on *All-Star Squadron, The Power of Shazam, Superman, Fantastic Four*, and of course *Crisis on Infinite Earths*. Additional gratitude goes out to him for supplying all the great pencil pages for the gallery of this issue.

TL: Jerry, how did you get the job as the inker on *Crisis*?

JO: I had been a steady DC artist from 1980-1984, and then went over to Marvel on the invitation of Mark Gruenwald, to ink his *Squadron Supreme* mini-series over Byrne. Instead, I found myself on *Fantastic Four*, and wound up inking Byrne for 8 issues. While away from DC, editorial coordinator Pat Bastienne used to call and tried to woo me back, and began offering me covers to do, which I did in addition to the Marvel stuff. She and Dick Giordano also started talking about the revamps of *Superman*, *Batman*, and *Wonder Woman*, which were in discussion for after *Crisis*. Anyhow, with this dialogue open, one day I got a call, and Patty indicated that Dick was having problems keeping up with the workload of being a DC executive all day, and trying to ink an artist as detailed as George at night. Would I be interested in taking over with issue #6? Well, I was still inking Byrne, and had agreed to draw a *DC Presents Annual* for Julie Schwartz. If Patty could get me out of the *DC Presents* commitment, I could do *Crisis* from issue #6. Well, with Julie Schwartz, you don't weasel out of an agreement; even with the editorial coordinator of your company begs you to. So, Julie agreed to get Ed Barretto to pencil the 38 page *Annual*, but he still expected me to ink it. So, I looked at my schedule, and knew it would be a busy month for me, but I agreed.

TL: You mentioned you were inking Byrne's *Fantastic Four* at the same time. Working with two of the most popular artist at the time, what was the biggest difference inking their work?

JO: Well, as it turned out, I did wind up inking both artists at the same time, if only overlapping a month or so. What happened to me was that Pérez was very unhappy with Dick's lack of involvement on *Crisis* #4, I believe. Mike DeCarlo, a good inker who was also good at making deadlines, inked the issue, no doubt on a really tight schedule, but it wasn't what George expected. So I got another call from Patty, this one very panic-laced. She needed me to start a month— one issue earlier! This put 3 projects on my plate for the same month: the last issue of *Fantastic Four*, issue #5 of *Crisis*, and 38 pages of a *Superman Annual*. I was able to get my studio mate at the time, Al Vey, to do background inks, and to do the cleanup at the end on pages such as erasing the pencil lines, and filling in large black areas. I did the Byrne stuff first, as I had all the pages in hand, and then did *Crisis* as it came to me, in batches of 2 pages a day, most days. The *DC Presents Annual*, which I also had all of, was Al's day job, working ahead of me in inking the backgrounds. By the time *Crisis* #5 was done, I had 7 days to ink the Schwartz job, and Al and I worked straight through the week with no breaks, ordering pizza

for meals, and getting little sleep, but we did it. I have only used a background inker on few occasions, as I prefer to do it all myself, as I am a stickler for things to be done a certain way. With Al, I was pleased with his work, and he helped me in a tight spot. But doing so got back to DC, and he benefited from it by getting his own jobs to do from then on. To get to the specific question, inking John Byrne and George Pérez, and what were their differences? Well they were very similar in many ways. They both were very popular professionals who already had a built-in audience. I had spent my previous couple of years as a penciller, and knew this inking phase I was in was temporary, so I figured I was like the icing on an already good tasting cake. They both were great action artists, and knew how to draw an exciting page. They both had grown in their knowledge of figure drawing from their early days. And I knew both had to have healthy egos, what with the fan adoration they got. What I added to each, I think, was a the same thing Joe Sinnott did for Kirby, or Buscema—I gave them some line weight where it was needed, and straightened out the eyes and made the mouths a little more real.

TL: How would you rank writing, penciling, and inking and why?

JO: Well, I think writing is really important, but comics are a visual medium, so it would be Penciller, Writer and Inker. In my preference of what I like to do best, it varies, and I like to choose depending on what keeps me interested. If I have been drawing a lot, a nice writing job or inking job can recharge my batteries

TL: On *Crisis* did you have any input on the story?

JO: No. I was only the inker /finisher.

TL: Was *Crisis* one of the most difficult projects that you have worked on? Why?

JO: Honestly, it is the project that I reflect on mentally when I'm faced with a horrendous schedule on something. With the amount of detail George puts in, combined with the lateness of the schedule, I counted the days when I would be finished. Each issue done was one closer to the finish line. This is why I declined to ink the *History of the DC Universe* book, as they wanted. I just didn't have it in me. I was spent, and looking forward to drawing a book of my own with a single character. Two pages in, two pages out to FedEx at night for 8 months is hard work, and I'm not whining here—it was harder for George as the penciller/co-plotter.

TL: Do you think working on a project like *Crisis* really challenged and helped you as an artist?

JO: I learn from every creator I work with. So yes, I it was a baptism of fire, and I came out of it stronger. I'm sure Phil Jimenez has his feet to the coals right now, realizing that if he survives *Infinite Crisis*, he will get to join the club whose members are Pérez, Wolfman, Ordway, Giordano, as well as Zeck, Shooter, Beatty (*Secret Wars*) and all

YOU WHIMPERING FOOL, IT ALREADY IS TOO LATE! FROM THE MOMENT YOU STEPPED FOOT ON QWARD--
--YOU SEALED YOUR OWN FATES!
THIS IS THE DAY THE UNIVERSE DIES!

Crisis #12 pg 24 inked by Jerry

of those who have juggled hundreds of characters in costume, fighting the good fight.

TL: Thanks again for sending copies of George's pencils for the *Crisis* pages you inked. They seemed more like layouts. What was your process for inking them?

JO: Well, I was paid to do finishes which gave George the freedom to be tight where he wanted to, and a bit looser where it didn't matter so much. What with all the costumes and crowds, it was important for me to make sure you didn't lose one character against another, so a well-placed black area, or thick line could be necessary. The other thing I looked at was whether I could use dramatic lighting on larger faces to heighten the tension or drama in a given panel.

TL: What are your thoughts about *Crisis*? Was it a success?

JO: My gut feeling is that it was a great story, but as I worked so much on Earth two characters, I didn't think the DC Universe needed to be simplified. I liked the layers of multiple Earths. *Crisis* affected *Infinity Inc.*, as well as Justice Society continuity in major ways, and killed a Huntress miniseries I had in the works. But it doesn't change the fact that what they did was gutsy, and entertaining.

TL: You must be pretty excited about the new "Absolute" collection of *Crisis*; seeing it in a larger format?

JO: Well, it sounds like a great package. I am more interested in the extras though.

TL: I read that you'll be inking George in *Infinite Crisis*. What are your thoughts on that?

JO: My hope is that the storyline of *Infinite Crisis* is good, and I won't know that until it's played out. Having George on it lends credibility to it, based on the good will that memories of the original *Crisis* generate. So I hope we haven't just been used as "stunt-casting," to help sell it. I am kind of disheartened to read the amount of profanity and so-called adult situations shown in superhero comics these days. I *am* an adult, and I see it as crassness. The original *Crisis* told an amazing story that showed the unselfish good that superheroes were all about.

Twenty years later, my eyes had more trouble with the small details, but the work is still solid. Inking those pages did convince me I need to get my eyeglass prescription checked.

TL: Jerry once again I want to thank you for your time for PACESETTER. I would love to plug anything that you are working on at the moment. What should your fans be on the look out for?

JO: I have been penciling and inking a miniseries based on Alan Moore's *Top Ten* comic, and having a ball. The final issue is out in December. After that, I am doing finishes over Dan Jurgens' pencils in a *Crisis Secret Files*, shipping in February.

Best wishes,
Jerry Ordway

The original Lois & Clark, from Infinite Crisis *#5 pg 4 penciled and inked by Jerry*

INTERVIEW WITH GEOFF JOHNS

by Kevin Brogan, Summer 2005

I was talking to Geoff Johns at a convention when I was privy to the inner workings of the creative process. Throughout his discussion and plot layout I heard ideas being offered and rejected because they did not fall within the post-*Crisis* (1985) established timeline and I wondered, do DC's writers still worry about that story line? So I sat down with Johns (surely, the most interviewed man in comics) to discuss the influence of *Crisis on Infinite Earths* on today's stories. He spoke at length about his comics writing and *Crisis* story line and where DC universe is headed.

KB: Let's start with the obligatory question—did you read comics growing up?

GJ: Absolutely! My first comic collection were John Byrne's *Superman*, the rebooted *Justice League*... I grew up with Wally West as the Flash. I also read the Silver Age comics. My uncle had a huge collection at my grandmother's house. When I would go over there, I would read all these checkerboard DC comics.

KB: And now you have written *The Flash*, as well as *Hawkman* and *JSA*. You seem to be drawn to the "old school" heroes. A lot of your DC work is richly steeped in tradition. Were you a fan of the Golden Age stories? Which in particular and why?

GJ: I was always a *Flash* guy. I was never into *All-Star Squadron*, but once I started doing *Stars and S.T.R.I.P.E* and *JSA*, I really got into it, and now I love it. They are books I absolutely enjoy working on. I tend to like the characters that have been around a long time, but been virtually absent such as Hawkman and JSA. There's tremendous untapped potential in these characters. Unlimited.

Before *Crisis* they were only seen mostly in JLA/JSA team-ups. I really enjoy working with DC's Golden Age mythos as well as the rest of their universe. There's something really basic and appealing about these characters, like Sentinel/Green Lantern. Beyond that, I love the Atom, Hawkman and any Golden Age guys.

KB: So let's talk about *Crisis*. When did you first read it? Were you familiar with *Crisis on Infinite Earths* as a kid?

JG: It's funny that you asked about *Crisis*—I just began reading comics regularly when *Crisis* came out. I think I was 11. It was actually the first series I ever followed. I had no clue what was going on but I was fascinated by all of the characters. They seemed so cool—and there was a universe full of them. So many superheroes in so many worlds and now they were all in one story. I was then, and even more so now, a huge fan of *Crisis*.

KB: What did you think of *Crisis* when you first read it?

GJ: I was so taken by *Crisis* that I wanted to read about what came before. I liked what came before but I'd guess if I

were reading comics a few years before *Crisis* I would've been a Marvel fan. I became a big fan of the "Post-*Crisis* Universe" and all the heroes that came with it. I thought the stuff right after *Crisis* was pretty great. I read the spin-offs—*The Flash, Justice League, Superman, Batman*, and *Suicide Squad.*

KB: When you say, "you would have been a Marvel fan," are you saying that had Pre-*Crisis* stories been ingrained in you, you would have been so annoyed with *Crisis* that it would have sent you to the other side?

GJ: No, I think, for me, *Crisis* put DC in a different category. It really shaped the DCU. You had all these great re-launches; it was an exciting time. I'm not sure the take on Superman or the Justice League pre-*Crisis* would've grabbed me as much. I doubt I would've read many DC comics before *Crisis*. But now my real love lies in the DCU. It's more open; these characters just appeal to me more.

KB: So you're suggesting that pre-*Crisis* story lines of the late 70s early 80s were not as strong as early 1980s Marvel, to gain your loyalty?

GJ: I'm guessing.

KB: So, how old were you when you first wanted to be a comic book writer?

GJ: Probably 12.

KB: So, as a would-be writer you must have been amazed that such stories could be told? I mean, for the first time two major characters were killed off. For someone just starting comic-fandom and dreaming of writing them, that must have been a thrill to know that there were no limits.

GJ: It was crazy. I remember loving the Flash —he was my favorite character—and he was dead. When Wally West became Flash in issue #12 of *Crisis*, I couldn't wait until he got his own book. I actually remember hearing about it for the first time in the back of a *Blue Devil* comic.

KB: How has *Crisis* affected your writing and researching of characters?

GJ: It hasn't really, except in terms of where to start. I try and use *Crisis* as Ground Zero and look at everything after that. I just start from there and look forward—I will use the mythos.

KB: How do you address the opinion that *Crisis* can't be ignored or pretend it did not happen. Do you agree? Is it important to track stories back to the *Crisis* postscript, *History of DC Universe* or does a passing nod suffice?

GJ: It depends on the story. A passing nod is fine as long as it's simple and not confusing. But you can't ignore the history. The Post-*Crisis* story line is important as long as that's not all we're talking about. Respect it, know it and build on it. Otherwise we're not doing the character, the universe, the company or the fans justice.

KB: But all those heroes, the subplots and the risk... none of the Golden Age or Silver Age continuity exists today.

GJ: Well, some things cannot be changed, Superman is Superman. The thing is, it's not continuity, and it's consistency. But, I've never had any problems with continuity—it may be a knot that needs to be untangled at times but that's part of the fun of writing super-hero comics. The trick is to mix the old with the new and still respect the tradition that came before.

You can't be a slave to tradition—you have to decide what the best choice is for the story. We try our best to stay with in the newly established history and traditions. Pre-*Crisis* and present day *JSA* is about legacy, so some of the old is still around. The best thing about *JSA* is that the characters change and evolve within the *JSA* book. We can do major things to these guys to breathe life back into them and that's the appeal to me.

KB: Keeping the JSA and JLA separate in the Silver age (1960-1970s) made for exciting stories when the JSA showed up for a team-up. How do you keep it fresh with guest

stars when all the characters are presently out there on the shelves?

GJ: That's the whole deal. I think the Golden Age has a fantastic mythology that DC hasn't tapped into in years. The characters are classics, fighting the good fight. True Heroes. They are the celebration of heroics and tradition. We could use more of those.

A lot of readers don't know a lot about the Golden Age. *JSA* upholds the legacy of past JSA members and *all* superheroes, everyone who's ever fought the good fight. Sometimes it may seem too intimidating or confusing having everyone out there. My job's to make it fun.

KB: Do you find the DC universe "simplified and improved" for creativity or is it more constrained?

GJ: Personally, I like having the JSA and JLA on one world. It allows for guest appearances like Batman and relationships between the characters of the two ages.

KB: So, let's talk present day writing. Considering the characters' past history, do you feel compelled to stay within their continuity?

GJ: As long as continuity serves the story and doesn't hinder it, then yes; let's not mess with it. You can't throw everything out and start new. There's a reason characters are around for decades, but you can't wallow in what's gone on before. As I said—respect it, know it, let the readers know it and build on it.

KB: Many of the 'dead' have returned and alternate timelines established. Are we heading down the same path again?

GJ: No, I think if the entire timeline is outlined pretty well at the start of character development, we can avoid these traps at least in the present development. But you will always have some re-creation with new writers and new generation of fans.

Will another writer revamp Hawkman a decade from now...? Maybe, maybe not. I'd guess yes. All I can do is try to tell the best stories I can now with a take I think will work now.

KB: Would you yield consistency and continuity for the story or are you careful to watch out for traps or head down a slippery slope that will have fans agitated?

GJ: Nothing is more important than story and character. That said, I firmly believe you can always work with continuity. You have to keep a balance. Continuity is important as long as that's not all we're talking about. But if it's a choice between sacrificing a good story or continuity—its' got to be continuity that goes. With our revamp of Hawkman we tried to use everything we could but we did add and modify things along the way.

There are some things better left forgotten and some things that should definitely be adhered to. That's where it gets tricky; it can also be a fun challenge.

The job is to create a book where new comics readers can get an introduction to DC's golden age universe. It needs to be very reader-friendly but at the same time fans of the Golden Age stuff (like me) can recognize little details referring to Pre-*Crisis* stories. Along with the new JSA, we're going to be revisiting a lot of characters and ideas.

KB: We've seen the Golden Age of the 40s, the Silver Age (earths 1 and 2) of the 60s, and *Crisis* came along in the 80s followed by *Zero Hour*. As a fan turned writer, are such stories lines as *Crisis/Zero Hour* corrections necessary? What do you think about this movement, and where do you think comics are headed as we enter *Infinite Crisis*?

GJ: As I said, consistency is more important than continuity. These reboots are used to figure out how to stay consistent throughout the entire DC Universe. It's like taking apart a puzzle and putting it together a different way to make it work.

Infinite Crisis is about a new consistency, about how the characters behave and act.

KB: What can you tell us about *Infinite Crisis*?

GJ: Quoting the DC website: "The heroes are

divided as chaos erupts across the world and the universe—from Paradise Island to the farthest reaches of space. A strange new force prepares to help. A time-lost hero returns in search of an object that will turn the tide of one of the many wars."

KB: How is it being tapped to rewrite DC Universe?

GJ: Right now, I'm thrilled to be along for the ride—I think there's a great resurgence of comics on the stands today and I see that continuing into the next decade. The artwork and technique is just getting better with each writer and artist.

KB: One final question, will *Infinite Crisis* bring back Barry Allen for good? How about the original Sandman with the gun? Will Spy Smasher figure prominently in the story line. One of these has to be the "time-lost hero".

GJ: Who knows! Anything's possible in comics. Keep reading.

Geoff Johns made a splash with his first book, *Stars and S.T.R.I.P.E.*, and now he is the hottest DC writer and editor with *JSA, The Flash, Green Lantern, Hawkman*, and *Teen Titans* under his belt. He is currently the scribe of this Fall's blockbuster *Infinite Crisis*.

T THE BEGINNING OF TIME.
IT HAPPENED BILLIONS OF YEARS AGO. A BEING FROM 04 GAZED BACK INTO THE INFINITE--HOPING TO WITNESS THE ORIGIN OF CREATION.
TO LEARN HOW THIS UNIVERSE WAS MADE.
TO LEARN WHY IT EXISTS.

Infinite Crisis *#2 pg 20 inked by Jerry Ordway (Power Girl's eyes penciled by Jimenez, inked by Lanning)*

THERE'S ZERO CRISIS

by Dan Jurgens

In 1995, I had some ideas on cleaning up a couple of glitches in DC's storylines. I threw these ideas out to a few folks at DC. It seems that at same time, KC Carlson was having similar discussions within the office. The ideas slowly took form and grew organically from more conversations with Mike Carlin. Once we decided to do the project, I remember going to dinner with *Zero Hour* editor Carlson, Carlin, Denny O'Neil and Archie Goodwin. We basically explained the parameters of the project and how they would pertain to their own characters. We pitched it as a chance to kick off new storylines to attract new readers. And then the next thing I knew, we were trying to generate a weekly crossover book. Eventually we put it all together and the result was *Zero Hour.*

Some fans may see it as *Crisis* Part 2, but I don't think of it that way. *Crisis* has its place but *Zero Hour* is its own piece of work. If there's a comparison to be drawn, it's probably that both offer a chance to "adjust" or "reboot" characters and concepts. That's not meant to imply a *Crisis*-seque "fix." More a chance to adjust the recipe of the soup, perhaps. And like *Crisis*, *Zero Hour* was more ambitious than other DC line-wide crossovers. In fact, it was one helluva lotta work, probably the most intense project I was ever involved in.

Without getting into a lot of specifics, I had two major groups I wanted to work on; JSA and Legion. For the JSA, I wanted to re-create a different earth, call it Earth 2, placing it 50 years in the past. It would still be 1943 or 44 on this earth and the JSA members would be re-established to live in their original glory. Unfortunately, that notion was rejected and I was labeled with trying to destroy the JSA. Quite to the contrary, I love the JSA (always have), but I continue to feel that the most practical and cleanest explanation is for them to be on their own world.

I also wanted to overhaul the Legion in a direction that would have taken it back to its original underpinnings. The problems the storyline was having continue to haunt the book to this day. As for confusion, the DCU was a far simpler place when we knew Superboy lived his teen years in Smallville ten or twelve years ago and that he occasionally traveled into the future to hang out with kids from other planets. It was easy to identify Supergirl as Kal-El's cousin.

Quite honestly, as a kid, I liked the aspect of the multiple universes. I never had a problem understanding Earth-2. I do think it got to the point where too many earths were added, and all that had a "watering down" effect on the DCU. But the explanations that came later were far more confusing than anything else. It was the relaunches, far more than *Crisis* or *Zero Hour* that pretty well screwed continuity for all eternity.

There were other goals, of course, but it's probably better to leave those alone for now.

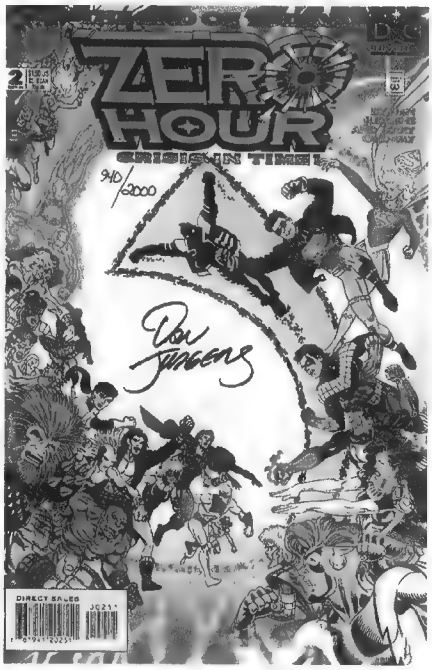
But, if you step outside the *Zero Hour* mini-series itself, the issue zeroes of all the other titles were supposed to be great entry points that also contained great stories. It was explained to other DC editors and creators as a project that could do one of a couple of things. We told them, if your character did need an overhaul, this was the time to do it. *Zero Hour* offered ingredients to permit change, but it was up to each respective creative team to come up with the right "recipe".

If the character didn't need a "fix" or "reboot", it was still an opportunity to do an issue "#0". The writer was to use this issue to explain who the character was, why he did what he did, how he interacted and hopefully light the fuse for a story to come that was interesting enough to get any new readers to stay on board. For characters that were somewhat in-between, minor tweaking could be provided, as well. It was really an effort to provide a jump on point for every DCU book.

It was always my hope that some of the schemes would have been grander, but in many cases, the individual creative and editorial teams chose not to do so. It was my job to reflect their decisions and choices in the story. I'm not sure that I saw it as a "*Crisis*-effort" of "Gee, there are problems to be fixed, let's fix them all." Was that a by-product? To some fans perhaps, but not the main and only thrust of the book.

Zero Hour was its own project that clarified some conflicting elements within the DCU that had grown after *Crisis* was done. Marv and George did great, great work on *Crisis*, but they couldn't have foreseen some of the problems that came along later. It certainly didn't correct or continue *Crisis*, nor did it emulate or pay homage to it. I simply thought it would be fun!

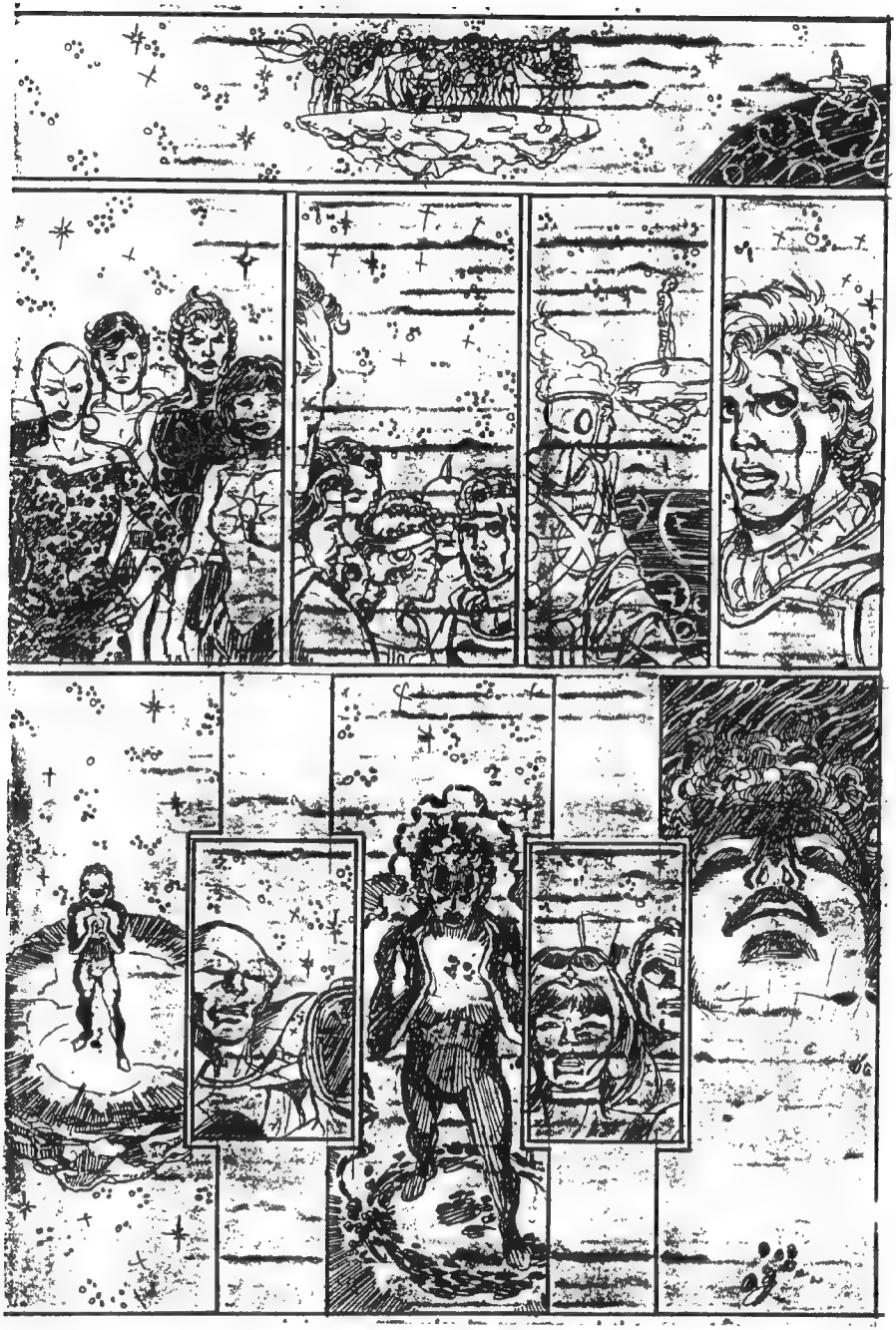
—article art by Dan Jurgens, inked by Jerry Ordway



GEORGE PÉREZ GALLERY

And now, what is often considered everyone's favorite feature of PACESETTER, we have the George Pérez Art Gallery. Culled from the years, published and unpublished, sketch and rendered drawing... it's all here for your enjoyment! This issue's art gallery focuses on George's *Crisis* work!

A convention sketch of the Anti-Monitor, from 2001

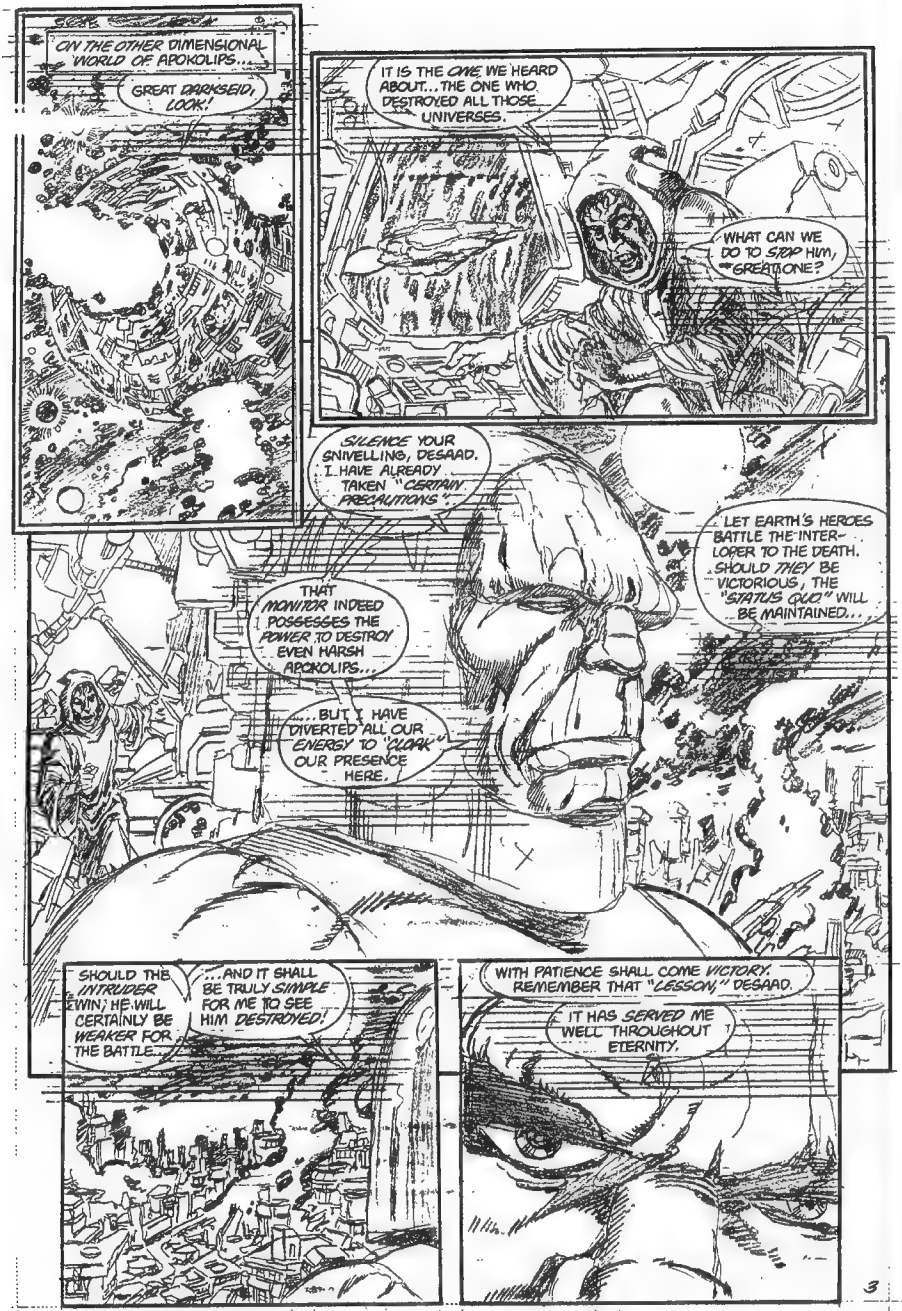


Crisis #7, page 18

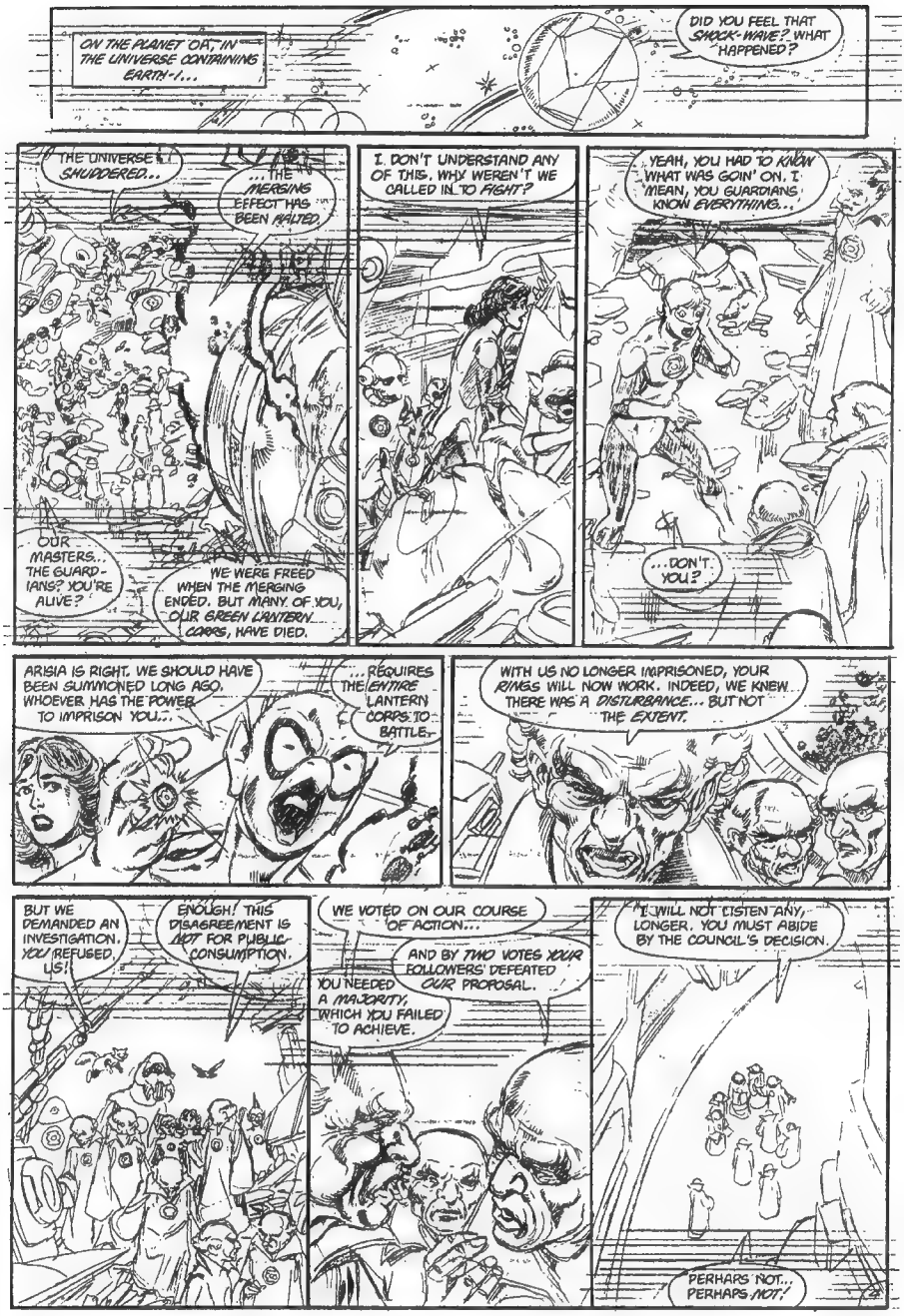
Crisis #7, page 19

MY ONLY PRAYER, FLASH, IS THAT HE DIED IN THE EXPLOSION THAT ALSO KILLED SUPERGIRL.
I CAN ALLOW MYSELF TO HOPE, CAN'T I?
HECK, IF I CAN'T, WHO CAN? RIGHT, SPEEDSTER?
TROUBLE IS, I'M FEELING DOUBT... I'M WORRIED, AFRAID, DEFINITELY FEELING DEEP ANXIETY.
ALL THOSE EMOTIONS, AND I CAN'T CONTROL ANY OF THEM. WHAT A LOUSY TRIP, EH?
YEAH, HE'LL KILL ME, FLASHY--KILL ME GOOD. WANNA JOIN ME AGAINST HIM?
THAT WOULD NOT SAVE YOU, PSYCHO-PIRATE.
SUPERGIRL DESTROYED MY OUTER SHELL, SHE ALMOST DESTROYED ME...
IT TOOK TIME TO CONSTRUCT A NEW PRESENCE AROUND ME. BUT I AM READY NOW.
WE WILL LAND ON LOWARD. FROM THERE WE SHALL DESTROY THE REMAINING PARTS.
I LIVE!
HUH? YOU DON'T LOOK THE SAME... WHAT GIVES?
W-WE? YOU'RE NOT KILLING ME? THANK YOU, THANK YOU. I WISH YOU HAPPINESS.
NO, PIRATE, YOU WILL NOT DIE. NOT YET.
TOGETHER, THOSE BEINGS ARE FORMIDABLE. I MAY STILL REQUIRE YOUR... TALENTS.
BE PLEASED I HAVE NOT THE TIME TO FIND OR CREATE ANOTHER OF YOUR ILK.
2

Crisis #8, page 2


ON THE OTHER DIMENSIONAL WORLD OF APOKOLIPS...
GREAT DARKSEID, LOOK!
IT IS THE ONE WE HEARD ABOUT... THE ONE WHO DESTROYED ALL THOSE UNIVERSES.
WHAT CAN WE DO TO STOP HIM, GREAT ONE?
SILENCE YOUR SNIVELLING, DESAAD. I HAVE ALREADY TAKEN "CERTAIN PRECAUTIONS".
LET EARTH'S HEROES BATTLE THE INTERLOPER TO THE DEATH. SHOULD THEY BE VICTORIOUS, THE "STATUS QUO" WILL BE MAINTAINED...
THAT MONITOR INDEED POSSESSES THE POWER TO DESTROY EVEN HARSH APOKOLIPS...
....BUT I HAVE DIVERTED ALL OUR ENERGY TO "CLOAK" OUR PRESENCE HERE.
SHOULD THE INTRUDER WIN, HE WILL CERTAINLY BE WEAKER FOR THE BATTLE...
...AND IT SHALL BE TRULY SIMPLE FOR ME TO SEE HIM DESTROYED!
WITH PATIENCE SHALL COME VICTORY. REMEMBER THAT "LESSON," DESAAD.
IT HAS SERVED ME WELL THROUGHOUT ETERNITY.
3
INSTRUCTIONS FOR TWO-PAGE SPREAD:

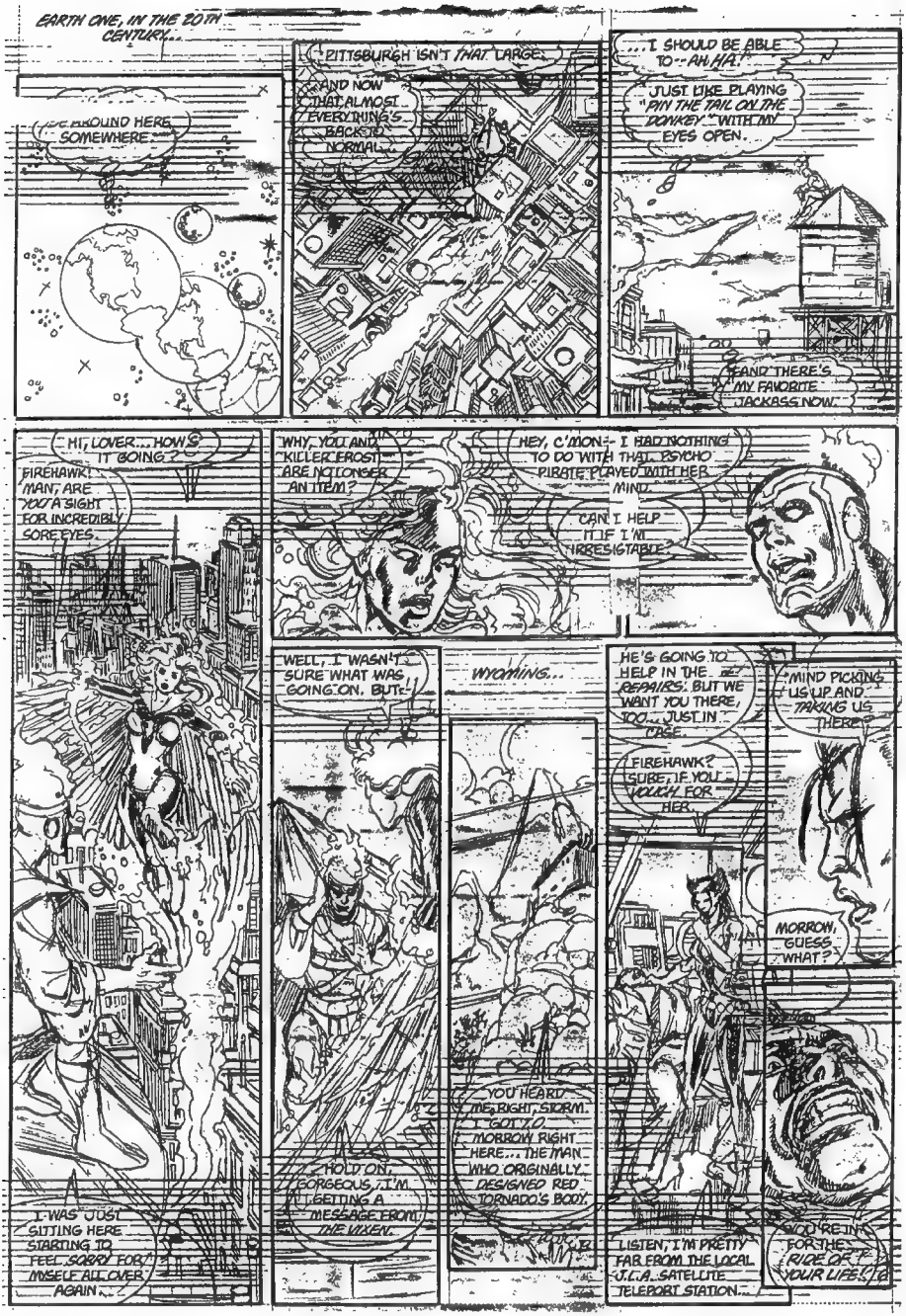
Crisis #8, page 3


ON THE PLANET OA, IN THE UNIVERSE CONTAINING EARTH-1...
DID YOU FEEL THAT SHOCK-WAVE? WHAT HAPPENED?
THE UNIVERSE SHUDDERED...
...THE MERGING EFFECT HAS BEEN HALTED.
I DON'T UNDERSTAND ANY OF THIS. WHY WEREN'T WE CALLED IN TO FIGHT?
YEAH, YOU HAD TO KNOW WHAT WAS GOIN' ON. I MEAN, YOU GUARDIANS KNOW EVERYTHING...
OUR MASTERS... THE GUARDIANS? YOU'RE ALIVE?
WE WERE FREED WHEN THE MERGING ENDED. BUT MANY OF YOU, OUR GREEN LANTERN CORPS, HAVE DIED.
...DON'T YOU?
ARISIA IS RIGHT. WE SHOULD HAVE BEEN SUMMONED LONG AGO. WHOEVER HAS THE POWER TO IMPRISON YOU...
...REQUIRES THE ENTIRE LANTERN CORPS TO BATTLE.
WITH US NO LONGER IMPRISONED, YOUR RINGS WILL NOW WORK. INDEED, WE KNEW THERE WAS A DISTURBANCE... BUT NOT THE EXTENT.
BUT WE DEMANDED AN INVESTIGATION. YOU REFUSED US!
ENOUGH! THIS DISAGREEMENT IS NOT FOR PUBLIC CONSUMPTION.
WE VOTED ON OUR COURSE OF ACTION...
AND BY TWO VOTES YOUR FOLLOWERS' DEFEATED OUR PROPOSAL.
YOU NEEDED A MAJORITY, WHICH YOU FAILED TO ACHIEVE.
I WILL NOT LISTEN ANY LONGER. YOU MUST ABIDE BY THE COUNCIL'S DECISION.
PERHAPS NOT... PERHAPS NOT.

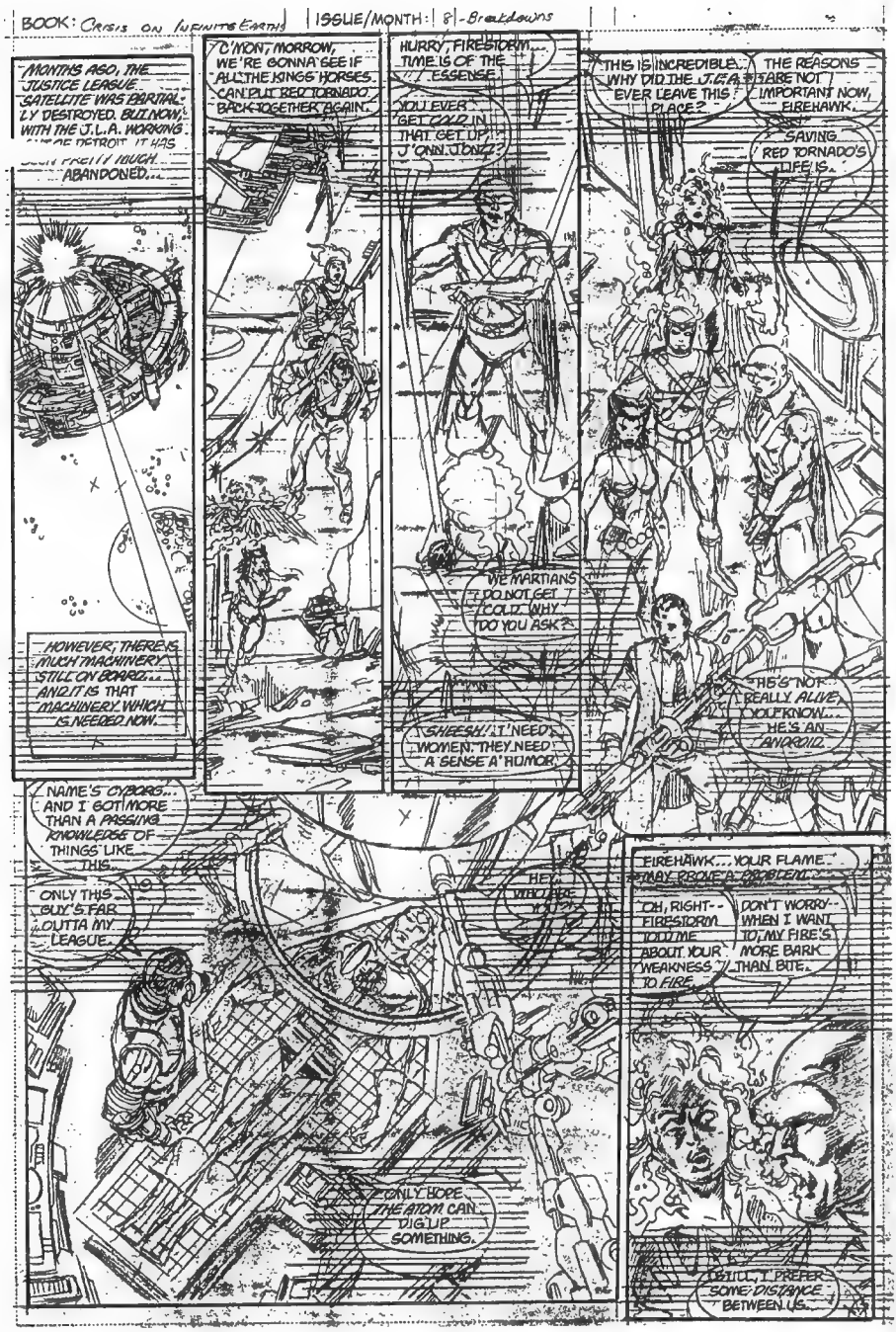
Crisis #8, page 4

BOOK: CRISIS ON INFINITE EARTHS | ISSUE/MONTH: | 8 | Breakdowns
DC COMICS PRESENTS
CRISIS LOGO
MARV WOLFMAN WRITER - EDITOR
GEORGE PEREZ PENCILER
JERRY ORDWAY EMBELLISHER
JOHN COSTANZA LETTERER
TOM ZUIKO COLORIST
THE 30TH CENTURY ON EARTH-1, AND THE HEADQUARTERS OF THE LEGION OF SUPER-HEROES...
A FLASH OF LIGHTNING
IT APPEARS THE MERGING OF EARTHS HAS STOPPED..
IF ONLY FOR THE MOMENT.
BUT AT WHAT COST, BLOK?
SUPERGIRL DIED TO SAVE THE FIVE UNIVERSES.
BUT THEY STILL OVERLAP IN PLACES... AND WHERE THEY DO THE TIME DIFFERENTIAL IS MAINTAINED.
I'VE GOT TO FIND A WAY TO REPAIR THAT DAMAGE.
BRAINIAC-5, PLEASE... THERE'S NO REASON TO DRIVE YOURSELF LIKE THAT.
WE KNOW WHAT KARA MEANT TO YOU, BUT...
SHUT UP, ELEMENT LAD. YOU DON'T KNOW ANYTHING.
UNTIL THE UNIVERSES ARE SET RIGHT NONE OF US ARE SAFE.
HIS MIND'S IN TURMOIL OVER KARA'S DEATH... HE'S REFUSING TO ACKNOWLEDGE IT.
WE'VE GOT TO HELP HIM, OR HE'LL BREAK.
BELIEVE ME, SATURN GIRL... I WANT TO HELP HIM...
WE ALL DO, LIGHTNING LAD... WE ALL DO!
5

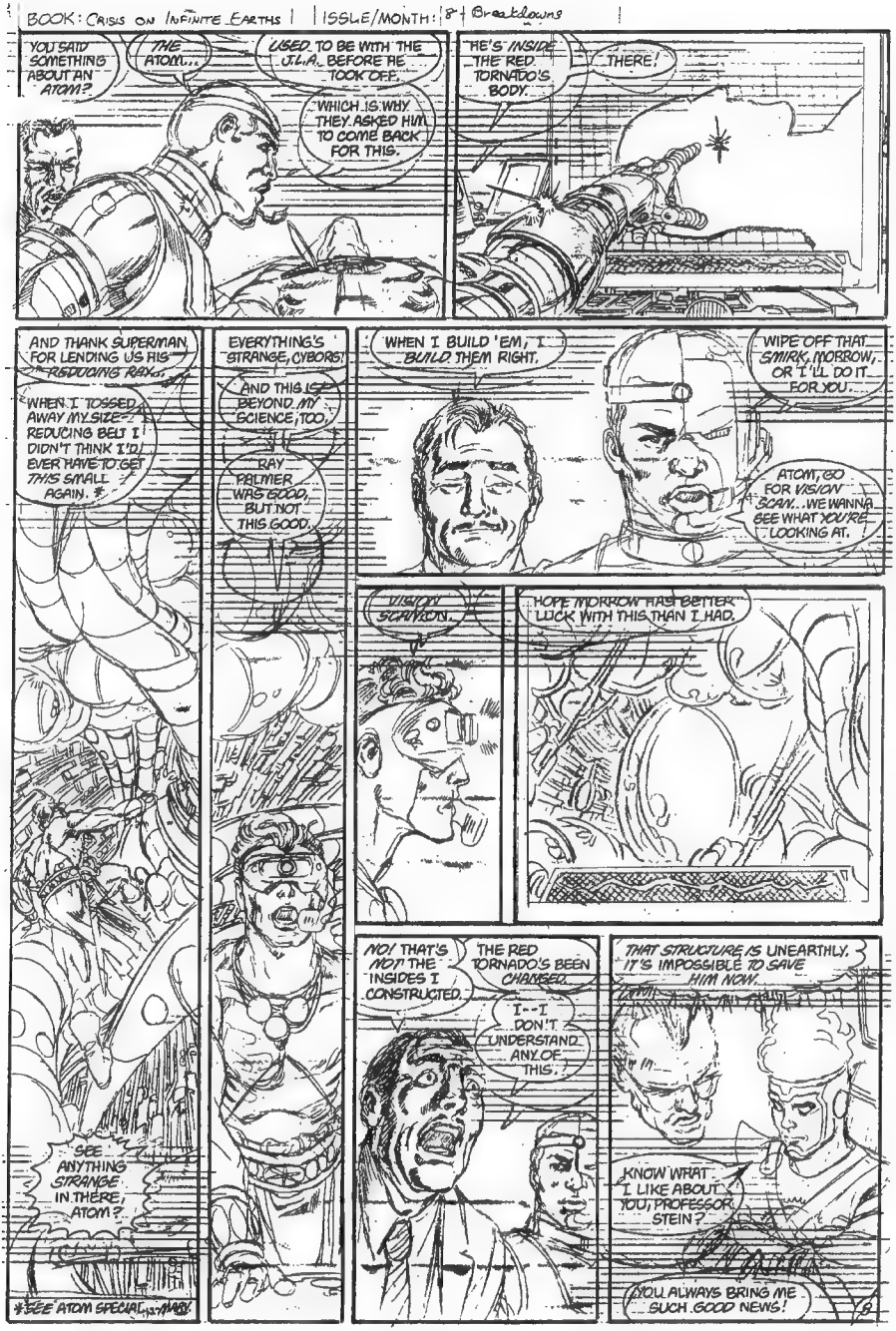
Crisis #8, page 5


EARTH ONE, IN THE 20TH CENTURY...
...AND NOW THAT ALMOST EVERYTHING'S BACK TO NORMAL...
PITTSBURGH ISN'T THAT LARGE...
...I SHOULD BE ABLE TO--AH, HA!
JUST LIKE PLAYING "PIN THE TAIL ON THE DONKEY," WITH MY EYES OPEN.
...AND THERE'S MY FAVORITE JACKASS NOW.
...I'M AROUND HERE SOMEWHERE...
HI, LOVER... HOW'S IT GOING?
FIREHAWK! MAN, ARE YOU A SIGHT FOR INCREDIBLY SORE EYES.
I WAS JUST SITTING HERE STARTING TO FEEL SORRY FOR MYSELF ALL OVER AGAIN...
WHY, YOU AND "KILLER" FROST ARE NO LONGER AN ITEM?
HEY, C'MON!-- I HAD NOTHING TO DO WITH THAT PSYCHO PIRATE PLAYED WITH HER MIND.
CAN I HELP IT IF I'M IRRESISTABLE?
WELL, I WASN'T SURE WHAT WAS GOING ON. BUT--!
HOLD ON, GORGEOUS, I'M GETTING A MESSAGE FROM THE VIXEN.
WYOMING...
YOU HEARD ME, RIGHT, STORM. GO TO MORROW RIGHT HERE... THE MAN WHO ORIGINALLY DESIGNED RED TORNADO'S BODY.
HE'S GOING TO HELP IN THE REPAIRS. BUT WE WANT YOU THERE, TOO... JUST IN CASE.
FIREHAWK? SURE, IF YOU YOUCH FOR HER.
LISTEN, I'M PRETTY FAR FROM THE LOCAL J.C.A. SATELLITE TELEPORT STATION...
MIND PICKING US UP AND TAKING US THERE?
MORROW, GUESS WHAT?
YOU'RE IN FOR THE RIDE OF YOUR LIFE!

Crisis #8, page 6


BOOK: Crisis on Infinite Earths
ISSUE/MONTH: 8
Breakdowns
MONTHS AGO, THE JUSTICE LEAGUE SATELLITE WAS PARTIALLY DESTROYED. BUT NOW, WITH THE J.L.A. WORKING OUT OF DETROIT, IT HAS BEEN FULLY REBUILT... AND ABANDONED...
HOWEVER, THERE'S MUCH MACHINERY STILL ON BOARD... AND IT IS THAT MACHINERY WHICH IS NEEDED NOW.
C'MON, MORROW, WE'RE GONNA SEE IF ALL THE KING'S HORSES CAN PUT RED TORNADO BACK TOGETHER AGAIN.
HURRY, FIRESTORM... TIME IS OF THE ESSENCE.
YOU EVER GET COLD IN THAT GET UP, J'ONN J'ONZZ?
WE MARTIANS DO NOT GET COLD. WHY DO YOU ASK?
SHEESH! I NEED WOMEN. THEY NEED A SENSE A' HUMOR.
THIS IS INCREDIBLE... WHY DID THE J.L.A. EVER LEAVE THIS PLACE?
THE REASONS ARE NOT IMPORTANT NOW, FIREHAWK.
SAVING RED TORNADO'S LIFE IS.
"HE'S NOT REALLY ALIVE, YOU KNOW... HE'S AN ANDROID.
NAME'S CYBORG... AND I GOT MORE THAN A PASSING KNOWLEDGE OF THINGS LIKE THIS.
ONLY THIS BUY'S FAR OUTTA MY LEAGUE.
HEY, WHO ARE YOU?
ONLY HOPE THE ATOM CAN DIG UP SOMETHING.
FIREHAWK... YOUR FLAME MAY PROVE A PROBLEM.
OH, RIGHT-- FIRESTORM TOLD ME ABOUT YOUR WEAKNESS TO FIRE.
DON'T WORRY-- WHEN I WANT TO, MY FIRE'S MORE BARK THAN BITE.
UHHH, I PREFER SOME DISTANCE BETWEEN US.

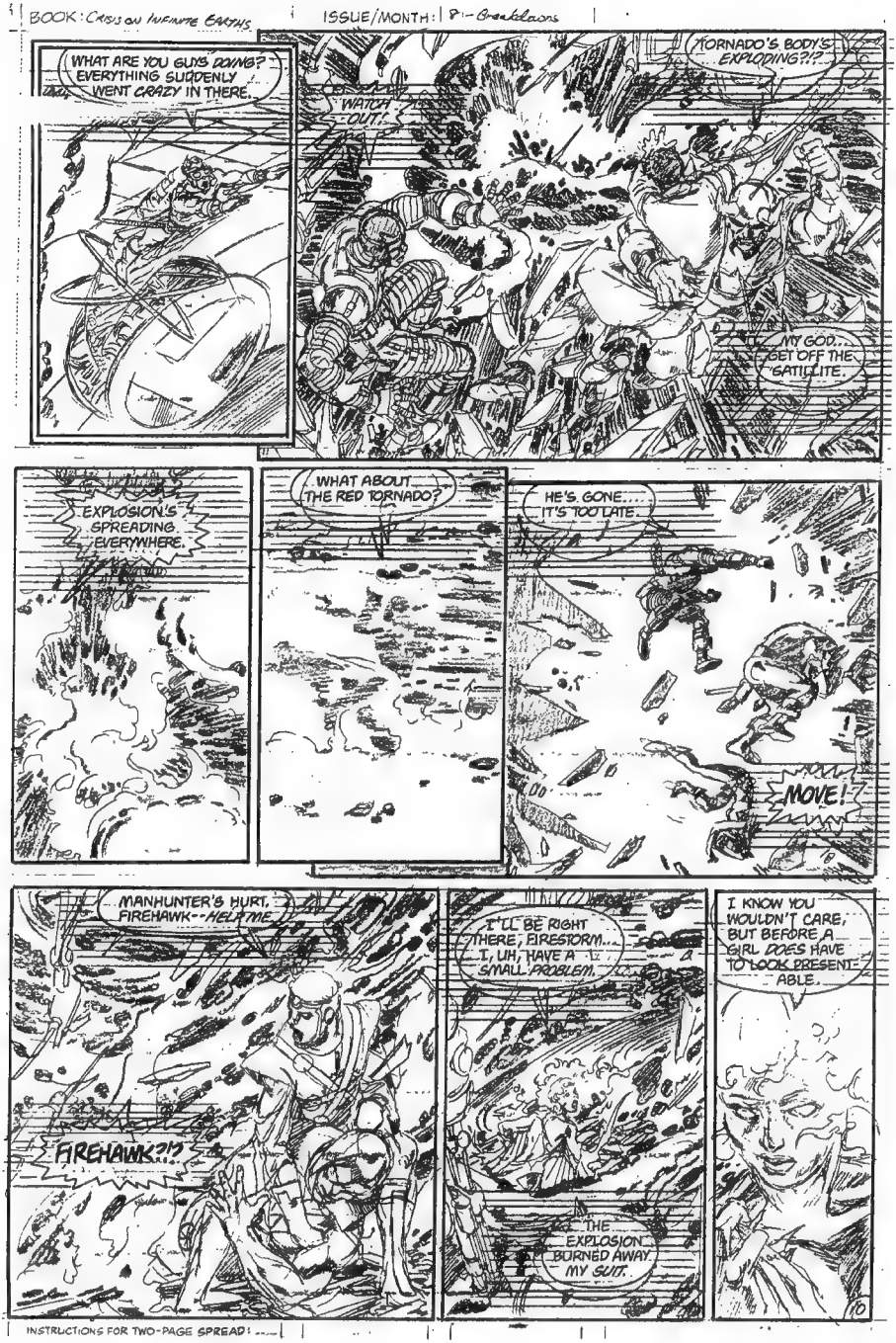
Crisis #8, page 7


BOOK: Crisis on Infinite Earths | ISSUE/MONTH: 8 | Breakdowns
You said something about an atom?
The atom...
Used to be with the J.L.A. before he took off.
Which is why they asked him to come back for this.
He's inside the Red Tornado's body.
There!
And thank Superman for lending us his reducing ray...
When I tossed away my size-reducing belt I didn't think I'd ever have to get this small again.
Everything's strange, cyborg!
And this is beyond my science, too.
Ray Palmer was good, but not this good.
When I build 'em, I build them right.
Wipe off that smirk, Morrow, or I'll do it for you.
Atom, go for vision scan... we wanna see what you're looking at.
Vision scanning...
Hope Morrow has better luck with this than I had.
No! That's not the insides I constructed.
The Red Tornado's been changed.
I--I don't understand any of this.
That structure is unearthly. It's impossible to save him now.
See anything strange in there, atom?
*See Atom special #37 (May)
Know what I like about you, Professor Stein?
You always bring me such good news!

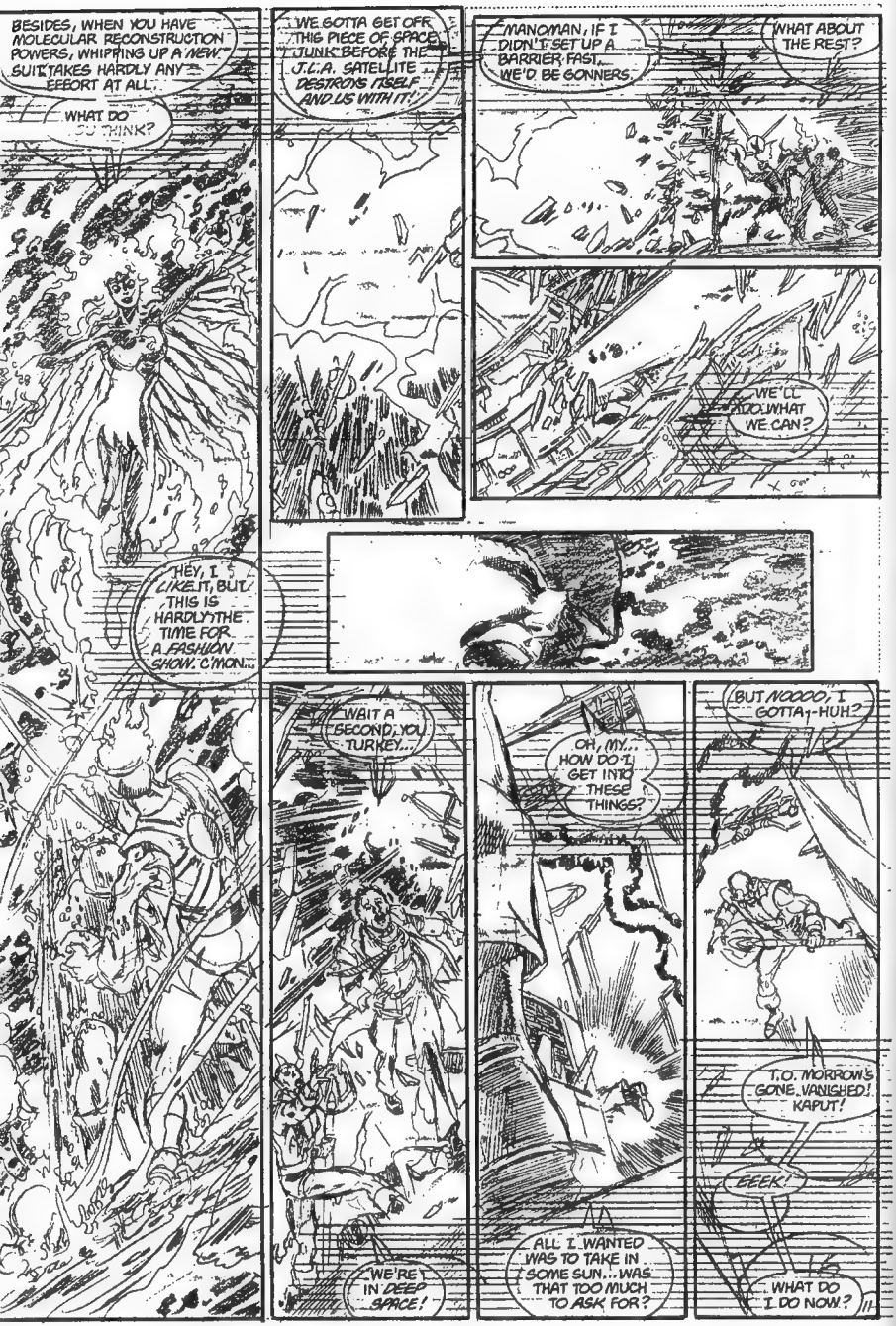
Crisis #8, page 8

BOOK: CRISIS ON INFINITE EARTHS | ISSUE/MONTH: 8+ Breakdowns
LOS ANGELES...
AND HERE I THOUGHT THE CRISIS WAS OVER..
WELL, IF I'M ASKED TO DO THE J.C.A. A FAVOR, I MAY AS WELL HELP OUT..
THERE HE IS-- BLUE DEVIL!
-- GREEN LANTERN?!?
GET YOUR PANTS ON, DEVIL, AND WE'LL TALK ON THE WAY..
THERE'S A CRISIS BREWING... AND WE NEED ALL THE HELP WE CAN GET!
I THOUGHT THE CRISIS WAS OVER. L.A.'S SMOGGY AS USUAL, AND ALMOST EVERYTHING'S ALL RIGHT WITH THE WORLD.
HEY, I'M ONLY PLAYING MESSENGER HERE, C'MON.
AND, SHORTLY..
OKAY, GUYS-- WHY ME? I'M NOT EXACTLY YOUR BIG-BRAINED SCIENTIST TYPE.
YOU CONSTRUCTED YOUR BICESUIT, DEVIL, SO YOU'RE FAMILIAR WITH THESE THINGS. BESIDES, WE'RE DESPERATE.
GREAT..
THAT'S HIS INSIDES?
PRETTY SIGHT, NO?
YEAH, LIKE YOUR AVERAGE SPLATTER MOVIE.
I'M GOING TO REMOVE HIS HEAD NOW.
DOC-- SOMETHING'S HAPPENING. HIS INSIDE GIZMOS ARE GLOWING.
NO MATTER, THIS WILL BE OVER SOON ENOUGH.
NO! STOP-- DON'T DO IT!
9
INSTRUCTIONS FOR TWO-PAGE SPREAD:
BUTT PAPER AT EDGES, TAPE ON BACK. DO NOT OVERLAP AT CENTER! EACH HALF SHOULD MEASURE 10¾" wide, FULL SPREAD = 21¼" wide

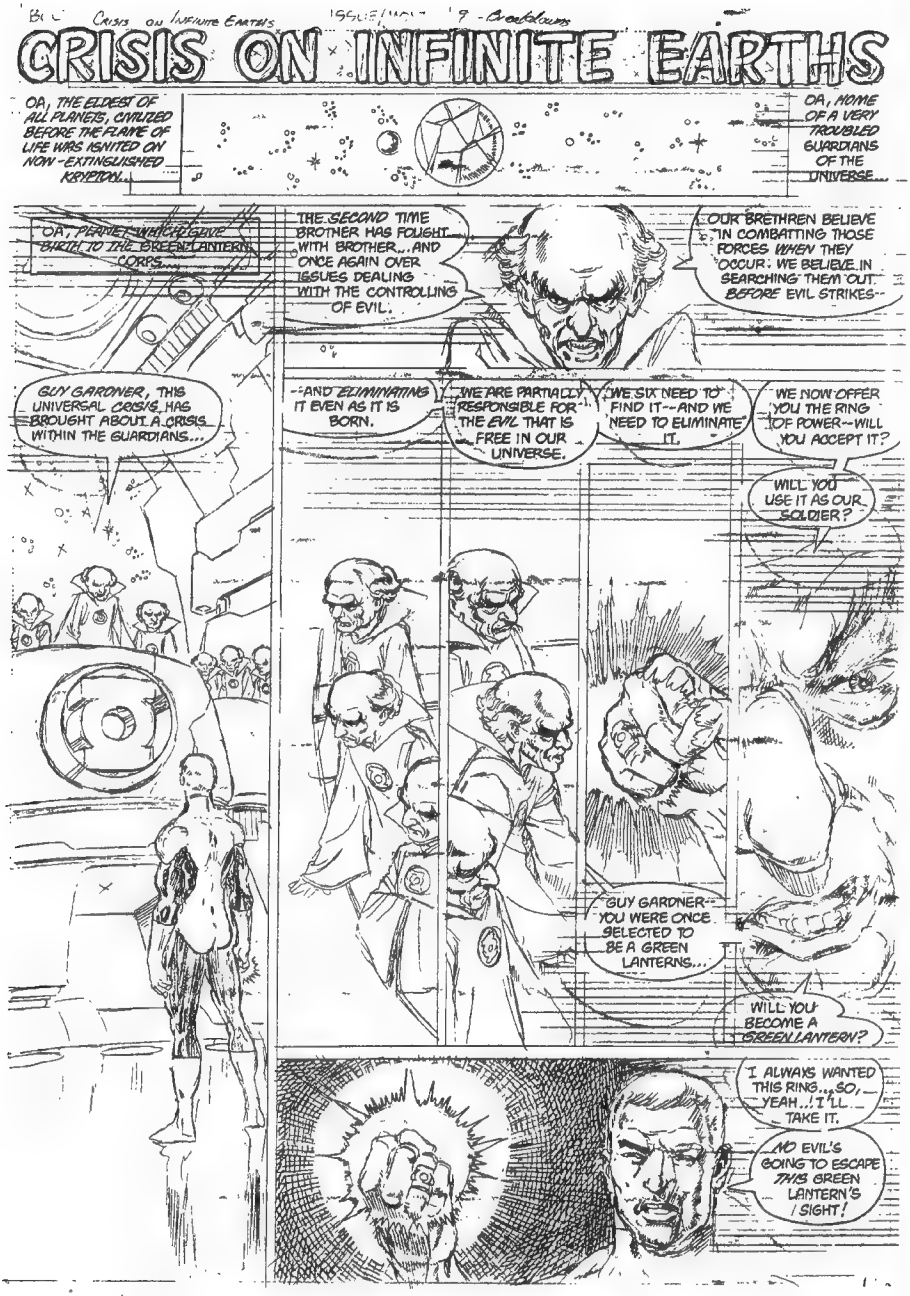
Crisis #8, page 9


BOOK: CRISIS ON INFINITE EARTHS
ISSUE/MONTH: 8 - Cracklaws
WHAT ARE YOU GUYS DOING? EVERYTHING SUDDENLY WENT CRAZY IN THERE..
WATCH OUT!
TORNADO'S BODY'S EXPLODING?!?
MY GOD... GET OFF THE SATELLITE.
EXPLOSION'S SPREADING. EVERYWHERE.
WHAT ABOUT THE RED TORNADO?
HE'S GONE... IT'S TOO LATE.
MOVE!
MANHUNTER'S HURT, FIREHAWK--HELP ME
FIREHAWK?!?
I'LL BE RIGHT THERE, FIRESTORM... I, UH, HAVE A SMALL PROBLEM.
THE EXPLOSION BURNED AWAY MY SUIT.
I KNOW YOU WOULDN'T CARE, BUT BEFORE A GIRL DOES HAVE TO LOOK PRESENTABLE.
10
INSTRUCTIONS FOR TWO-PAGE SPREAD:

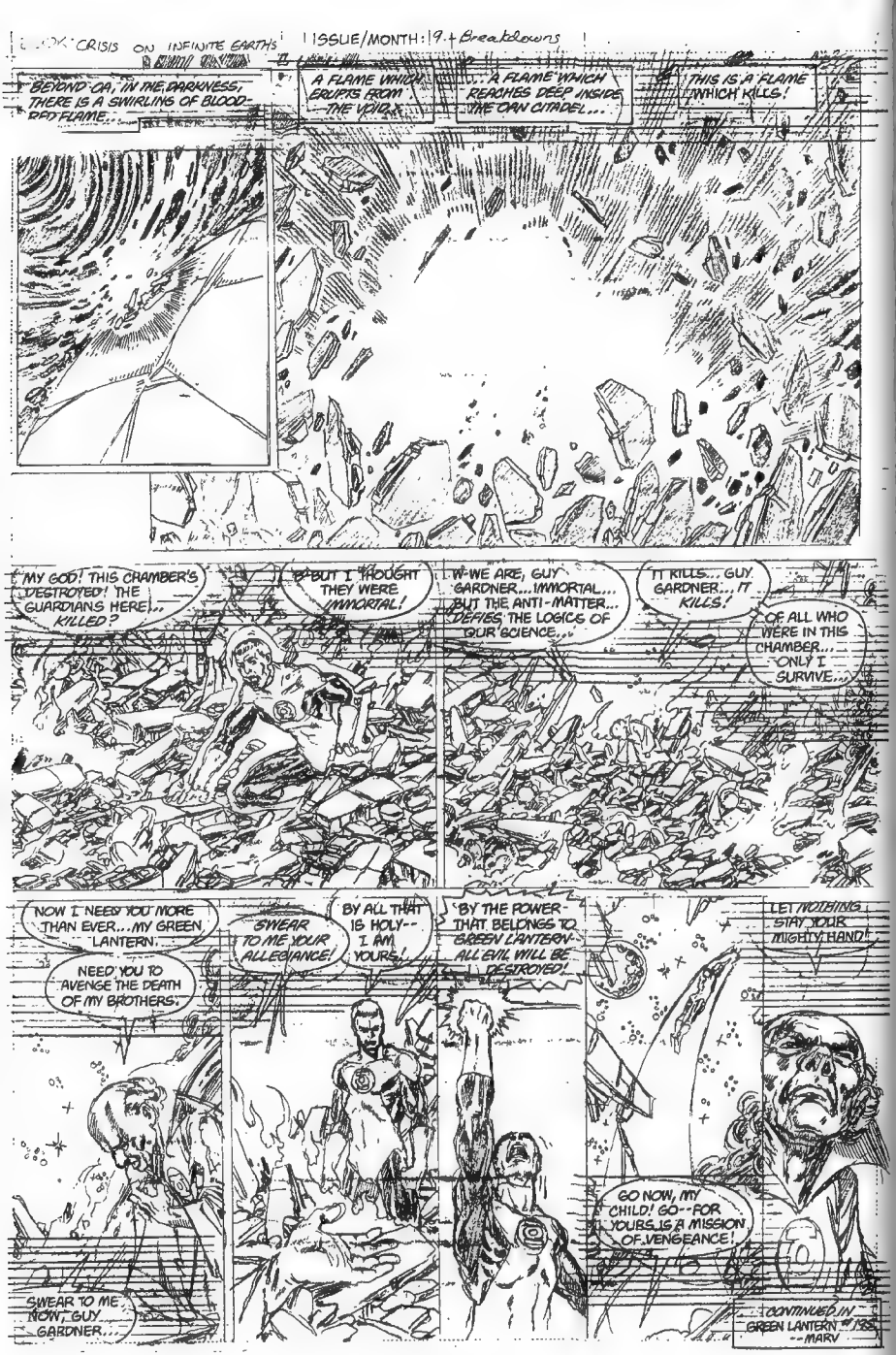
Crisis #8, page 10


BESIDES, WHEN YOU HAVE MOLECULAR RECONSTRUCTION POWERS, WHIPPING UP A "NEW" SUIT TAKES HARDLY ANY EFFORT AT ALL.
WHAT DO YOU THINK?
HEY, I LIKE IT, BUT THIS IS HARDLY THE TIME FOR A FASHION SHOW. C'MON...
WE GOTTA GET OFF THIS PIECE OF SPACE "JUNK" BEFORE THE J.L.A. SATELLITE DESTROYS ITSELF AND US WITH IT!
MANOMAN, IF I DIDN'T SET UP A BARRIER FAST, WE'D BE GONNERS.
WHAT ABOUT THE REST?
WE'LL DO WHAT WE CAN?
WAIT A SECOND, YOU TURKEY...
WE'RE IN DEEP SPACE!
OH, MY... HOW DO I GET INTO THESE THINGS?
ALL I WANTED WAS TO TAKE IN SOME SUN... WAS THAT TOO MUCH TO ASK FOR?
BUT NOOOO, I GOTTA--HUH?
T.O. MORROW'S GONE. VANISHED! KAPUT!
EEEK!
WHAT DO I DO NOW?

Crisis #8, page 11


CRISIS ON INFINITE EARTHS
OA, THE ELDEST OF ALL PLANETS, CIVILIZED BEFORE THE FLAME OF LIFE WAS IGNITED ON NON-EXTINGUISHED KRYPTON...
OA, HOME OF A VERY TROUBLED GUARDIANS OF THE UNIVERSE...
OA, PLANET WHICH GAVE BIRTH TO THE GREEN LANTERN CORPS...
THE SECOND TIME BROTHER HAS FOUGHT WITH BROTHER...AND ONCE AGAIN OVER ISSUES DEALING WITH THE CONTROLLING OF EVIL.
OUR BRETHREN BELIEVE IN COMBATTING THOSE FORCES WHEN THEY OCCUR: WE BELIEVE IN SEARCHING THEM OUT BEFORE EVIL STRIKES--
GUY GARDNER, THIS UNIVERSAL CRISIS HAS BROUGHT ABOUT A CRISIS WITHIN THE GUARDIANS...
--AND ELIMINATING IT EVEN AS IT IS BORN.
WE ARE PARTIALLY RESPONSIBLE FOR THE EVIL THAT IS FREE IN OUR UNIVERSE.
WE SIX NEED TO FIND IT--AND WE NEED TO ELIMINATE IT.
WE NOW OFFER YOU THE RING OF POWER--WILL YOU ACCEPT IT?
WILL YOU USE IT AS OUR SOLDIER?
GUY GARDNER--YOU WERE ONCE SELECTED TO BE A GREEN LANTERN...
WILL YOU BECOME A GREEN LANTERN?
I ALWAYS WANTED THIS RING...SO, YEAH..! I'LL TAKE IT.
NO EVIL'S GOING TO ESCAPE THIS GREEN LANTERN'S SIGHT!

Crisis #9, page 1


BOOK: CRISIS ON INFINITE EARTHS
ISSUE/MONTH: 9 + Breakdowns
BEYOND CA, IN THE DARKNESS, THERE IS A SWIRLING OF BLOOD-RED FLAME...
A FLAME WHICH ERUPTS FROM THE VOID...
...A FLAME WHICH REACHES DEEP INSIDE THE CAN CITADEL...
THIS IS A FLAME WHICH KILLS!
MY GOD! THIS CHAMBER'S DESTROYED! THE GUARDIANS HERE... KILLED?
BUT I THOUGHT THEY WERE IMMORTAL!
W-WE ARE, GUY GARDNER... IMMORTAL... BUT THE ANTI-MATTER... DEFIES THE LOGICS OF OUR SCIENCE...
IT KILLS... GUY GARDNER... IT KILLS!
OF ALL WHO WERE IN THIS CHAMBER... ONLY I SURVIVE...
NOW I NEED YOU MORE THAN EVER... MY GREEN LANTERN.
NEED YOU TO AVENGE THE DEATH OF MY BROTHERS.
SWEAR TO ME YOUR ALLEGIANCE!
BY ALL THAT IS HOLY-- I AM YOURS.
BY THE POWER THAT BELONGS TO GREEN LANTERN- ALL EVIL WILL BE DESTROYED!
LET NOTHING STAY YOUR MIGHTY HAND!
SWEAR TO ME NOW, GUY GARDNER...
GO NOW, MY CHILD! GO-- FOR YOURS IS A MISSION OF VENGEANCE!
CONTINUED IN GREEN LANTERN #188
--MARV

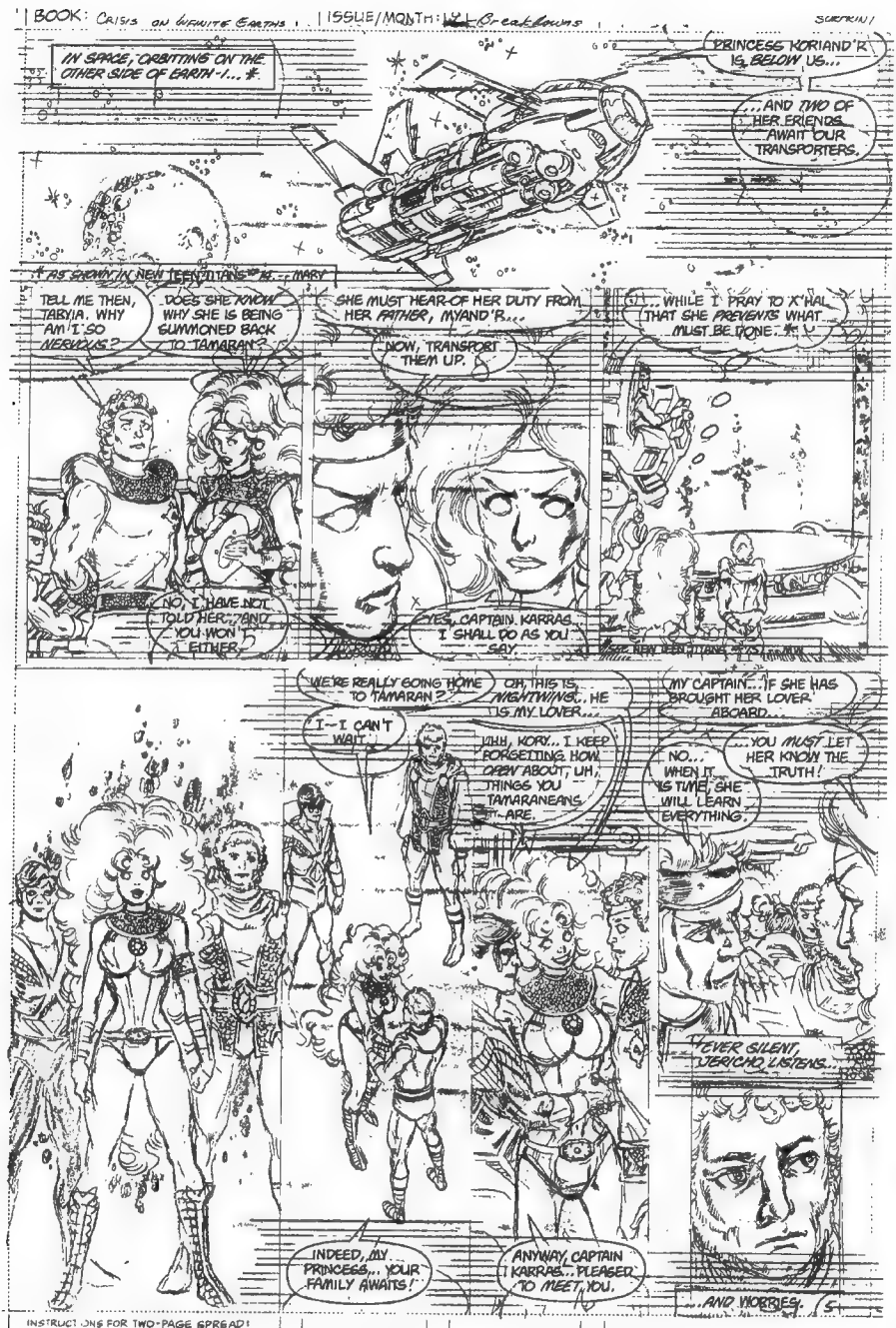
Crisis #9, page 2

BOOK: CRISIS ON INFINITE EARTHS
ISSUE/MONTH: 8 Breakdowns
WAR ZONE
IN SPACE, ABOVE THE WORLD CALLED EARTH-1, ORBITS THE LIVING METAL STARSHIP OF THE MAN/MACHINE BRAINIAC...
WITHIN, SOME OF THE MOST POWERFUL BEINGS WHO HAVE EVER LIVED...
CREDITS
... ARE ABOUT TO BE JOINED BY THE FINAL MEMBER OF THEIR LESS THAN ILLUSTRIOUS PROFESSION:
MISS MANNEL T.O. MORROW...
WHERE IN BLAZES AM I?
A SEE LAST ISSUE -- MARV
I WAS ABOARD THE JUSTICE LEAGUE SATELLITE, THEN --
GREAT, JUST WHAT WE NEED, ANOTHER NUT!
QUIET, ALL OF YOU... I KNOW WHAT HAPPENED TO OUR EARTH... AND YOU DON'T.
LISTEN TO DOCTOR POLARIS... HE AND I HAVE WITNESSED THIS CRISIS FIRST HAND.
INDEED, I WAS NEARLY SLAIN BY IT-- MY ATOMS DISPERSED BY OUR FOE...
I ONLY MY PSIONIC ABILITIES SAVED ME AND BROUGHT ME HERE IN SAFETY.
3

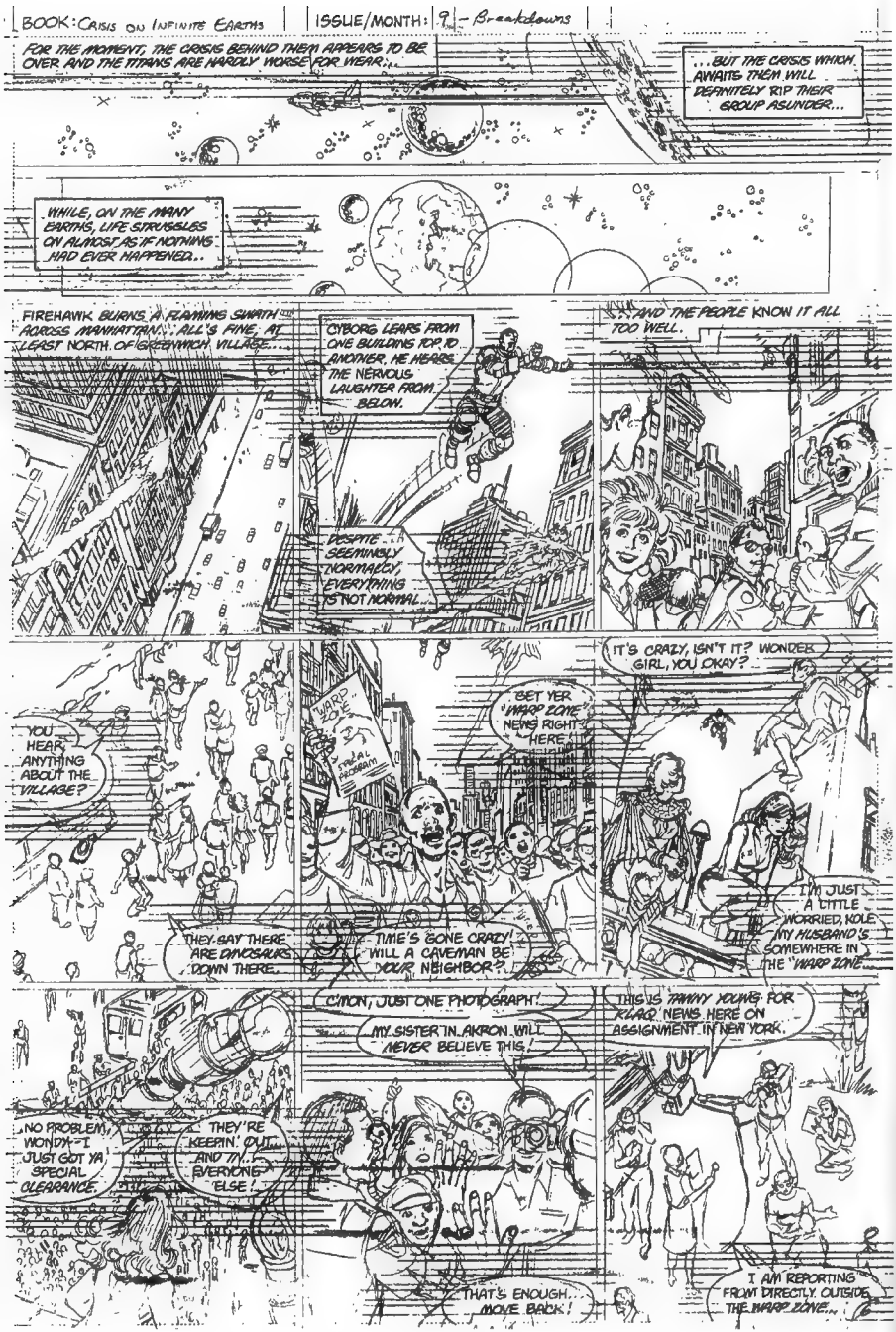
Crisis #9, page 3

BOOK: CRISIS ON INFINITE EARTHS
ISSUE/MONTH: 9 Breakdowns
DON'T BELIEVE IT, PS'MON... MY SCIENCE AND BRAINIAC'S SAVED YOU.
WERE IT NOT FOR US--YOU WOULD HAVE PERISHED.
INDEED, OUR FOE HAS FLED OR HAS DIED.
FOR NOT EVEN IT--A LIVING COMPUTER--CAN DETECT HIS PRESENCE, EITHER IN OUR UNIVERSE OR HIS.
STAT BRAINIAC HERE
MY CALCULATIONS MUST BE TRUE, THE CRISIS HE CREATED IS OVER...
...BUT NOW THE EARTHS ARE IN CHAOS--SEEMINGLY NORMAL, YET PARTIALLY MERGED.
STAT HIM HERE TOO
WE, ALTHOUGH FOR DIFFERENT REASONS, ALL CRAVE POWER... NOW DURING THE CHAOS--IT IS TIME FOR US TO STRIKE!
WHILE YOU ARE AT IT STAT HIM HERE AS WELL
NOT EVEN THE HEROES OF THE FIVE REMAINING EARTHS CAN WITHSTAND OUR COMBINED POWER.
NOW, LISTEN TO LUTHOR OF EARTH-1--FOR HE SHALL BE OUR FIELD COMMANDER.
WE HAVE THE WORLDS WITHIN OUR GRASP. IT IS OUR TIME NOW.
ANOTHER BRAINIAC STAT
AWAIT ONE BLOODY SECOND! WHO APPOINTED THAT SECOND-RATE LAB-RAT OUR SPOKESMAN?
I'M THE LUTHOR OF EARTH-2! MY GENIUS IS FAR GREATER THAN THIS! YOU DON'T NEED HIM!
OUR LAB STAT
NOTE THAT CLAY'S NOT PLASTIC
NO BRAINIAC DAEMONITES

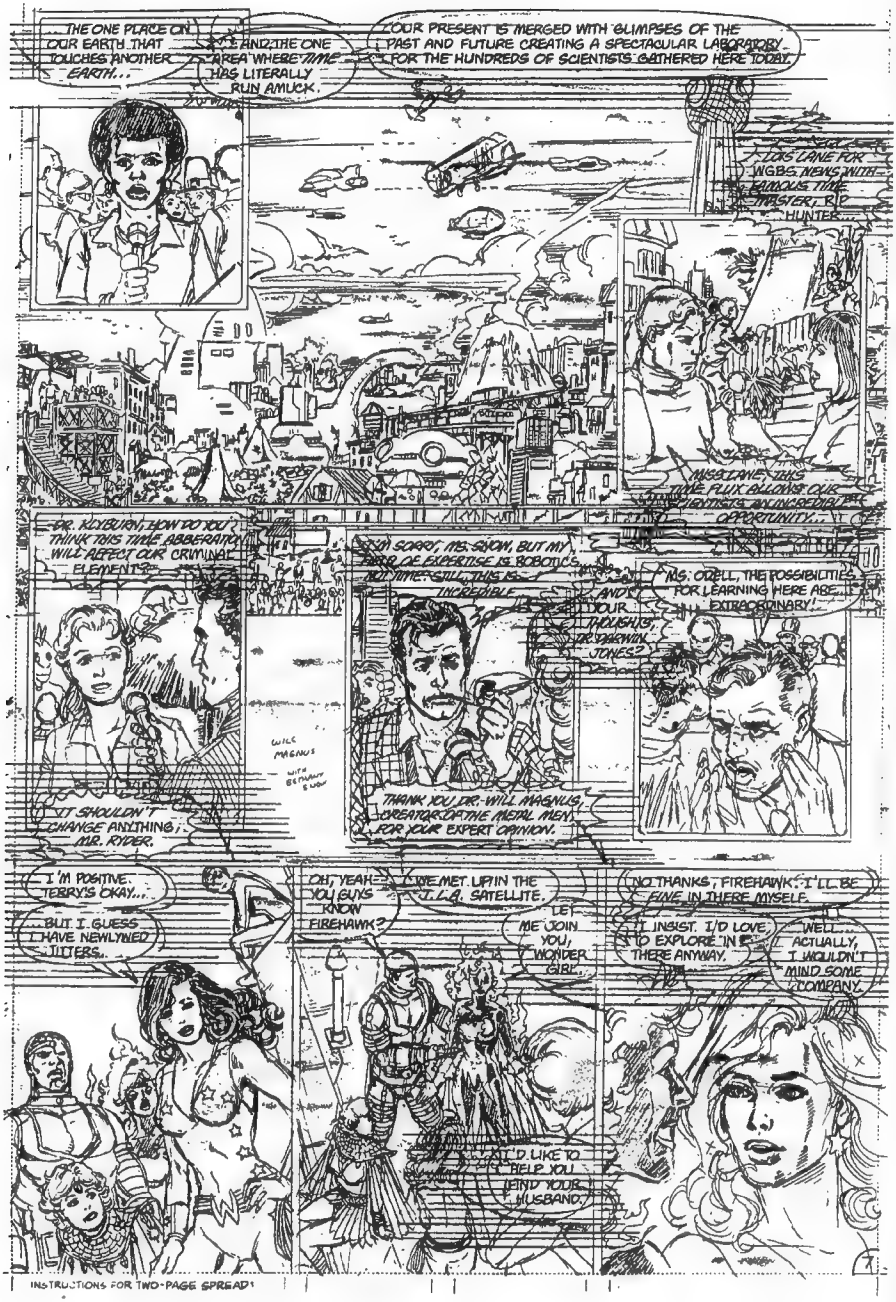
Crisis #9, page 4


BOOK: Crisis on Infinite Earths
ISSUE/MONTH: V Breakdowns
SCRIPTING
IN SPACE, ORBITING ON THE OTHER SIDE OF EARTH-1... *
PRINCESS KORIAND'R IS, BELOW US...
...AND TWO OF HER FRIENDS AWAIT OUR TRANSPORTERS.
* AS SHOWN IN NEW TEEN TITANS #1 - MARY
TELL ME THEN, TARA'IA. WHY AM I SO NERVOUS?
DOES SHE KNOW WHY SHE IS BEING SUMMONED BACK TO TAMARAN?
SHE MUST HEAR OF HER DUTY FROM HER FATHER, MYAND'R...
NOW, TRANSPORT THEM UP.
...WHILE I PRAY TO X'HAL THAT SHE PREVENTS WHAT MUST BE DONE...
NO, I HAVE NOT TOLD HER... AND YOU WON'T EITHER.
EYES, CAPTAIN. KARRAS... I SHALL DO AS YOU SAY.
WE'RE REALLY GOING HOME TO TAMARAN?
I--I CAN'T WAIT.
OH, THIS IS, NIGHTWING!... HE IS MY LOVER...
UHH, KORY... I KEEP FORGETTING. HOW OPEN ABOUT, UH, THINGS YOU TAMARANEANS ARE.
MY CAPTAIN... IF SHE HAS BROUGHT HER LOVER ABOARD...
NO... WHEN IT IS TIME, SHE WILL LEARN EVERYTHING.
...YOU MUST LET HER KNOW THE TRUTH!
EVER SILENT, JERICHO LISTENS...
INDEED, MY PRINCESS... YOUR FAMILY AWAITS!
ANYWAY, CAPTAIN KARRAS... PLEASED TO MEET YOU.
...AND WORRIES.
INSTRUCTIONS FOR TWO-PAGE SPREAD:
BUTT PAPER AT EDGES, TAPE ON BACK. DO NOT OVERLAP AT CENTER! EACH HALF SHOULD MEASURE 10⅝" WIDE, FULL SPREAD = 21¼"

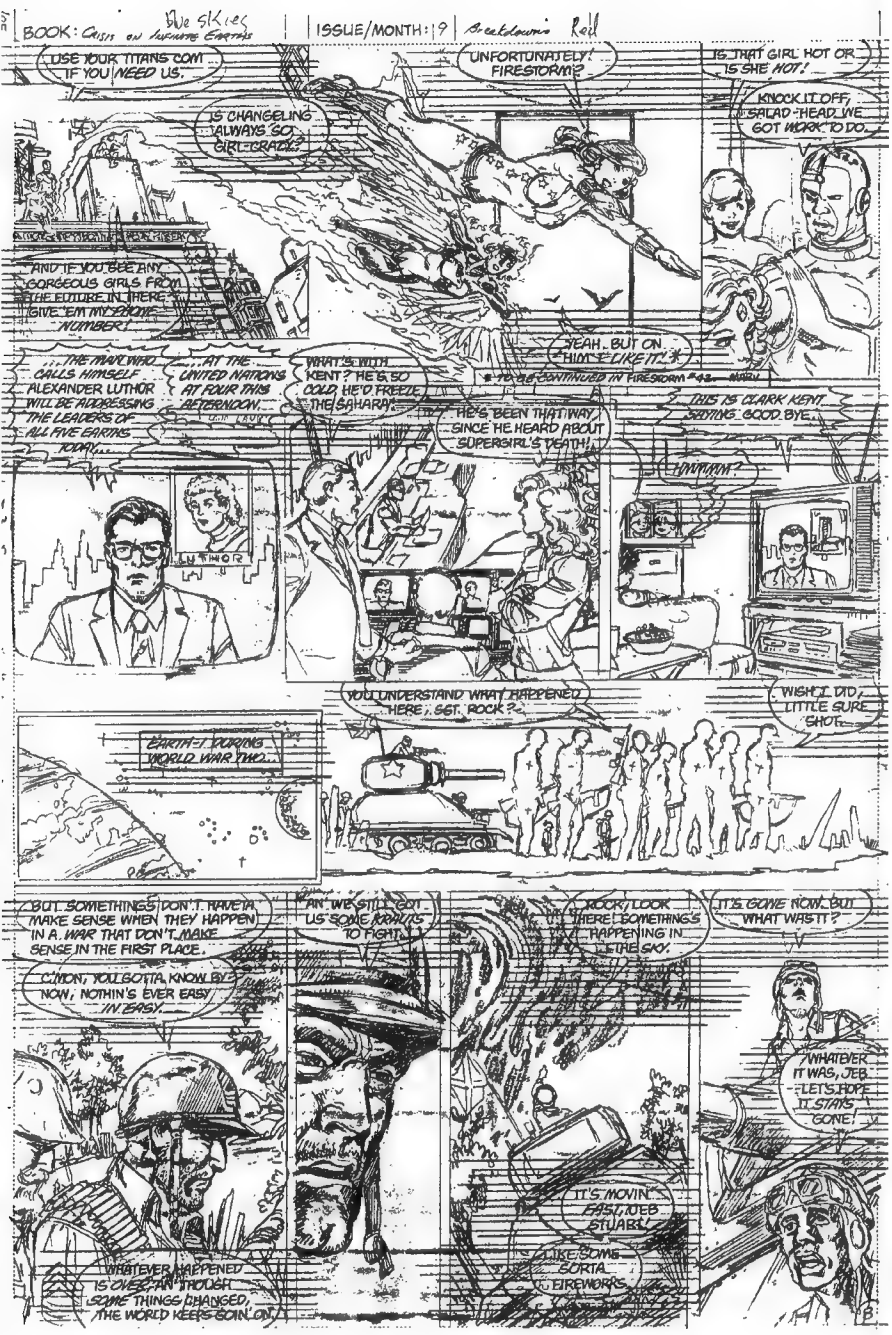
Crisis #9, page 5


BOOK: Crisis on Infinite Earths
ISSUE/MONTH: 9 - Breakdowns
FOR THE MOMENT, THE CRISIS BEHIND THEM APPEARS TO BE OVER AND THE TITANS ARE HARDLY WORSE FOR WEAR:..
...BUT THE CRISIS WHICH AWAITS THEM WILL DEFINITELY RIP THEIR GROUP ASUNDER...
WHILE, ON THE MANY EARTHS, LIFE STRUGGLES ON ALMOST AS IF NOTHING HAD EVER HAPPENED..
FIREHAWK BURNS A FLAMING SWATH ACROSS MANHATTAN... ALL'S FINE, AT LEAST NORTH OF GREENWICH VILLAGE...
CYBORG LEARS FROM ONE BUILDING TOP TO ANOTHER. HE HEARS THE NERVOUS LAUGHTER FROM BELOW.
DESPITE SEEMINGLY NORMALCY, EVERYTHING IS NOT NORMAL...
...AND THE PEOPLE KNOW IT ALL TOO WELL.
YOU HEAR ANYTHING ABOUT THE VILLAGE?
THEY SAY THERE ARE DINOSAURS DOWN THERE.
WARP ZONE
FINAL PROPHECY
BET YER 'WARP ZONE' NEWS RIGHT HERE!
WHAT TIME'S GONE CRAZY! WILL A CAVEMAN BE YOUR NEIGHBOR?
IT'S CRAZY, ISN'T IT? WONDER GIRL, YOU OKAY?
I'M JUST A LITTLE WORRIED, KOLE. MY HUSBAND'S SOMEWHERE IN THE "WARP ZONE"
C'MON, JUST ONE PHOTOGRAPH!
MY SISTER IN AKRON WILL NEVER BELIEVE THIS!
NO PROBLEM, WONDY - I JUST GOT YA SPECIAL CLEARANCE.
THEY'RE KEEPIN' OUT... AND I'M... EVERYONE ELSE!
THAT'S ENOUGH... MOVE BACK!
THIS IS TAWNY YOUNG FOR KLAQ NEWS HERE ON ASSIGNMENT IN NEW YORK.
I AM REPORTING FROM DIRECTLY OUTSIDE THE WARP ZONE...

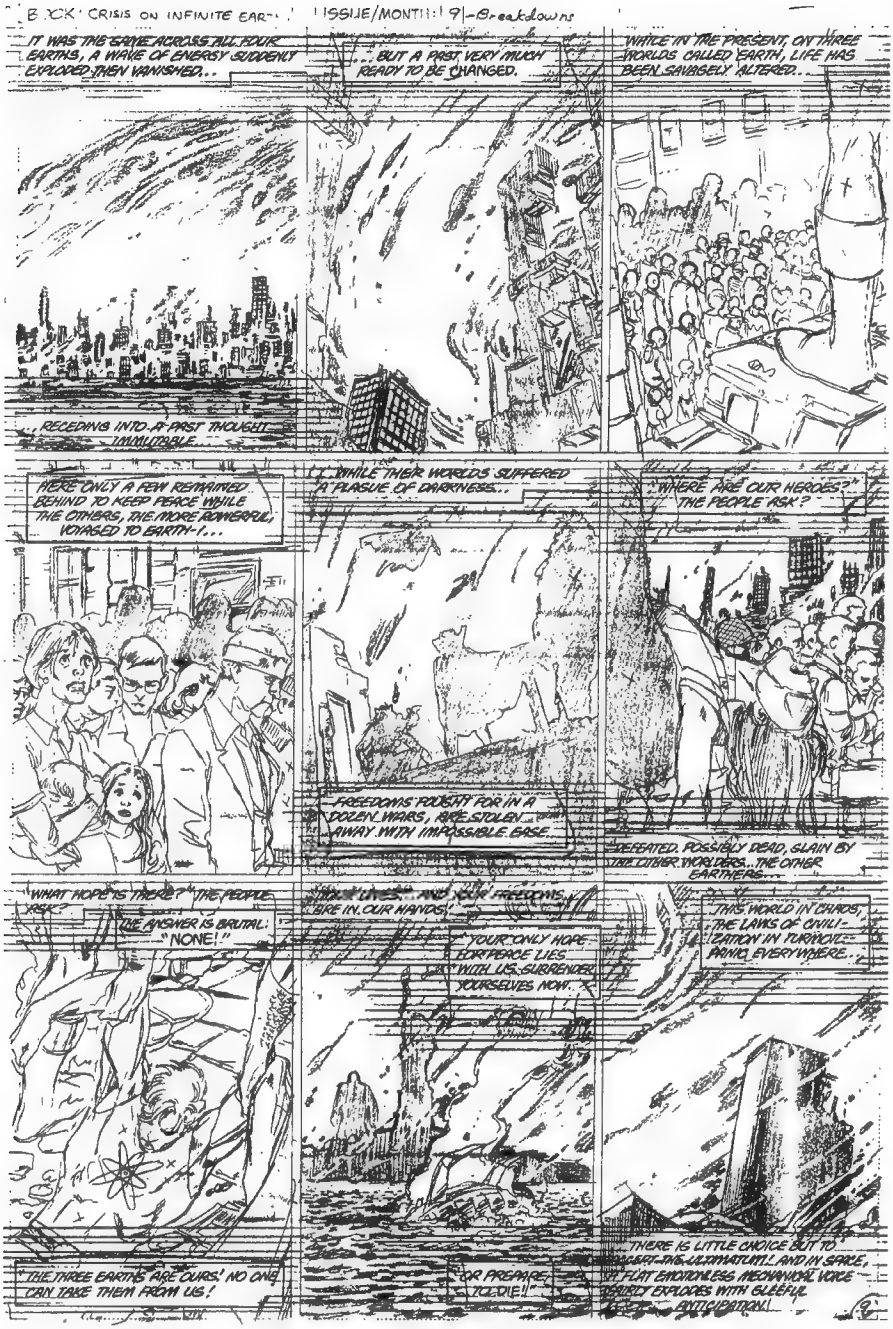
Crisis #9, page 6


THE ONE PLACE ON OUR EARTH THAT TOUCHES ANOTHER EARTH...
AND THE ONE AREA WHERE TIME HAS LITERALLY RUN AMUCK.
OUR PRESENT IS MERGED WITH GLIMPSES OF THE PAST AND FUTURE CREATING A SPECTACULAR LABORATORY FOR THE HUNDREDS OF SCIENTISTS GATHERED HERE TODAY.
LOIS LANE FOR WGBS NEWS WITH FAMOUS TIME MASTER, RIP HUNTER...
MISS LANE, THIS TIME FLUX ALLOWS OUR COMBINED SCIENTISTS AN INCREDIBLE OPPORTUNITY...
DR. KOYBURN, HOW DO YOU THINK THIS TIME ABBERATION WILL AFFECT OUR CRIMINAL ELEMENT?
I SHOULDN'T CHANGE ANYTHING, MR. RYDER.
I'M SORRY, MS. SHOW, BUT MY FIELD OF EXPERTISE IS ROBOTICS... NOT TIME! STILL, THIS IS INCREDIBLE
AND/OR YOUR THOUGHTS, DR. DARWIN JONES?
MS. ODELL, THE POSSIBILITIES FOR LEARNING HERE ARE... EXTRAORDINARY!
WILL MAGNUS WITH BETHANY EDWARDS
THANK YOU, DR. WILL MAGNUS, CREATOR OF THE METAL MEN, FOR YOUR EXPERT OPINION.
I'M POSITIVE. TERRY'S OKAY...
...BUT, I GUESS I HAVE NEWLYNED JITTERS.
OH, YEAH! YOU GUYS KNOW FIREHAWK?
WE MET UP IN THE J.L.A. SATELLITE.
LET ME JOIN YOU, WONDER GIRL.
I'D LIKE TO HELP YOU FIND YOUR HUSBAND.
NO THANKS, FIREHAWK. I'LL BE FINE IN THERE MYSELF.
I INSIST. I'D LOVE TO EXPLORE IN THERE ANYWAY.
WELL... ACTUALLY, I WOULDN'T MIND SOME COMPANY.
INSTRUCTIONS FOR TWO-PAGE SPREAD:

Crisis #9, page 7


BOOK: Crisis on Infinite Earths
ISSUE/MONTH: 9
Academic Roll
USE YOUR TITANS COM IF YOU NEED US.
UNFORTUNATELY! FIRESTORM?
IS THAT GIRL HOT OR IS SHE HOT!
KNOCK IT OFF, SALAD-HEAD. WE GOT WORK TO DO.
IS CHANGELING ALWAYS SO GIRL-CRAZY?
AND IF YOU BE ANY GORGEOUS GIRLS FROM THE FUTURE IN THERE... GIVE 'EM MY ZIP CODE NUMBER!
YEAH. BUT ON HIM IT LIKE IT!
* TO BE CONTINUED IN FIRESTORM #43
...THE MAN WHO CALLS HIMSELF ALEXANDER LUTHOR WILL BE ADDRESSING THE LEADERS OF ALL FIVE EARTHS TODAY...
...AT THE UNITED NATIONS AT FOUR THIS AFTERNOON.
WHAT'S WITH KENT? HE'S SO COLD, HE'D FREEZE THE SAHARA!
HE'S BEEN THAT WAY SINCE HE HEARD ABOUT SUPERGIRL'S DEATH!
...THIS IS CLARK KENT SAYING GOOD BYE...
HMMMM?
LUTHOR
EARTH-1 DURING WORLD WAR TWO...
YOU UNDERSTAND WHAT HAPPENED HERE, SGT. ROCK?...
WISH I DID, LITTLE SURE SHOT...
BUT SOMETHINGS DON'T HAVE TA MAKE SENSE WHEN THEY HAPPEN IN A WAR THAT DON'T MAKE SENSE IN THE FIRST PLACE.
C'MON, YOU GOTTA KNOW BY NOW, NOTHIN'S EVER EASY IN EASY.
AN' WE STILL GOT US SOME KRAUTS TO FIGHT.
ROCK, LOOK THERE! SOMETHING'S HAPPENING IN THE SKY!
IT'S GONE NOW. BUT WHAT WAS IT?
WHATEVER IT WAS, JEB - LET'S HOPE IT STAYS GONE!
IT'S MOVIN' FAST, JEB STUART!
LIKE SOME SORTA FIREWORKS
WHATEVER HAPPENED IS OVER. AN' THOUGH SOME THINGS CHANGED, THE WORLD KEEPS GOIN' ON.

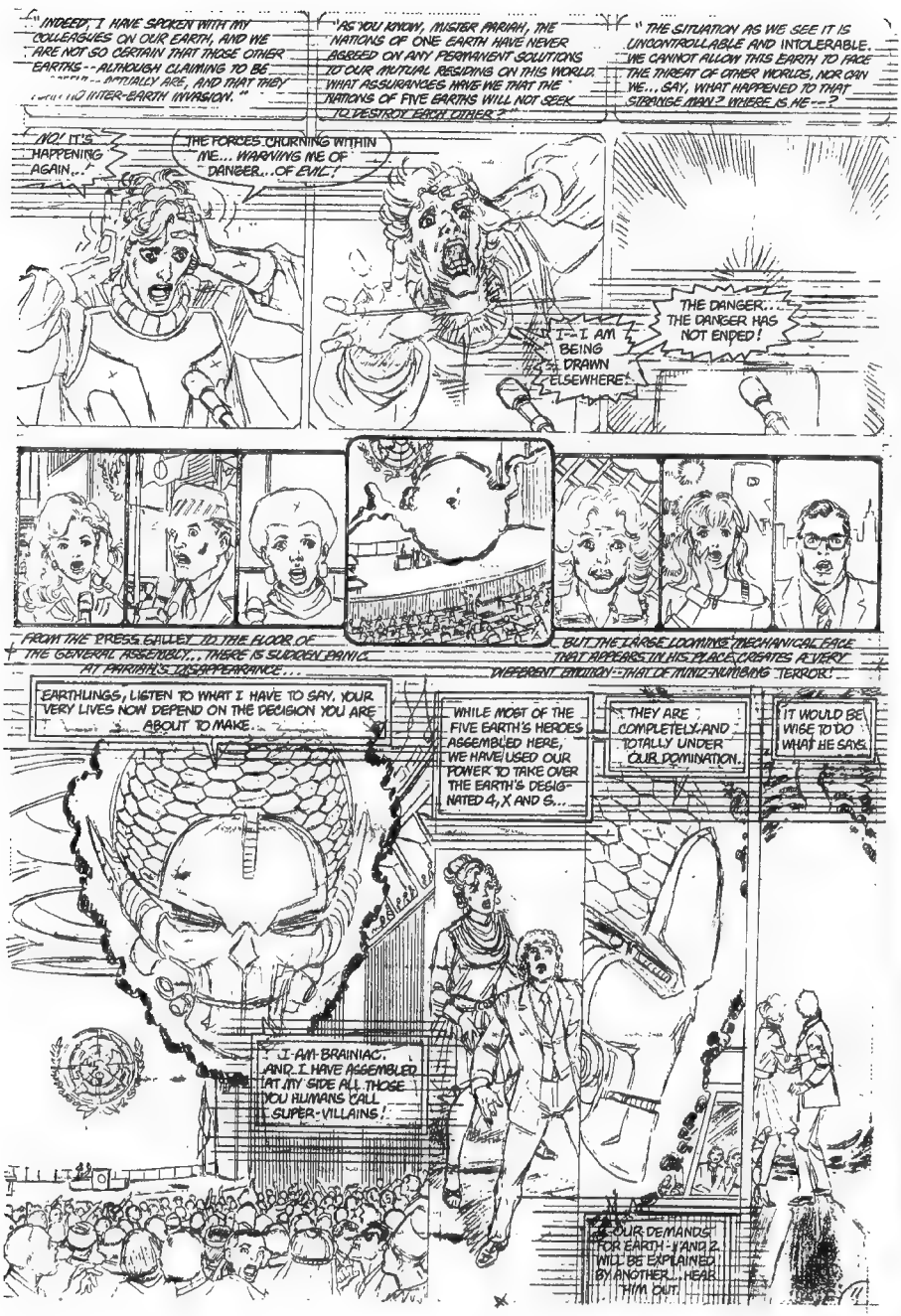
Crisis #9, page 8


BACK: CRISIS ON INFINITE EARTHS! ISSUE/MONTH: 9/-Breakdowns
IT WAS THE SAME ACROSS ALL FOUR EARTHS, A WAVE OF ENERGY SUDDENLY EXPLODED-THEN VANISHED...
...BUT A PAST VERY MUCH READY TO BE CHANGED.
WHILE IN THE PRESENT, ON THREE WORLDS CALLED EARTH, LIFE HAS BEEN SAVAGELY ALTERED..
...RECEDING INTO A PAST THOUGHT IMMUTABLE...
HERE ONLY A FEW REMAINED BEHIND TO KEEP PEACE WHILE THE OTHERS, THE MORE ADVENTUROUS, VOYAGED TO EARTH-1...
...WHILE THEIR WORLDS SUFFERED A PLAGUE OF DARKNESS...
"WHERE ARE OUR HEROES?" THE PEOPLE ASK?
FREEDOMS FOUGHT FOR IN A DOZEN WARS, ARE STOLEN AWAY WITH IMPOSSIBLE EASE.
DEFEATED, POSSIBLY DEAD, SLAIN BY THEIR OTHER WORLDERS...THE OTHER EARTHERS...
"WHAT HOPE IS THERE?" THE PEOPLE ASK?
THE ANSWER IS BRUTAL: "NONE!"
"YOU LIVES... AND YOUR FREEDOMS... ARE IN OUR HANDS!"
"YOUR ONLY HOPE FOR PEACE LIES WITH US-SURRENDER YOURSELVES NOW."
THIS WORLD IN CHAOS, THE LAWS OF CIVILIZATION IN TURMOIL-ANARCHY EVERYWHERE..
"THE THREE EARTHS ARE OURS! NO ONE CAN TAKE THEM FROM US!
"OR PREPARE TO DIE!"
"THERE IS LITTLE CHOICE BUT TO ASSERT-THIS ULTIMATUM!! AND IN SPACE, MY FLAT EMOTIONLESS MECHANICAL VOICE REPEATEDLY EXPLODES WITH GLEEFUL ANTICIPATION!

Crisis #9, page 9

BOOK: CRISIS ON INFINITE EARTHS
ISSUE/MONTH: 9-Bi-weekly
WHILE, ON EARTH-1,
...AND LONG ...ISS NEWS LIVE AT THE UNITED NATIONS IN NEW YORK...
"...WHERE AN HISTORIC MEETING IS TAKING PLACE THIS AFTERNOON; THE REPRESENTATIVES OF MANY DIFFERENT WORLDS HAVE COME HERE TO REPORT ON WHAT THE PRESS HAS BEEN CALLING THE CRISIS ON INFINITE EARTHS."
"AT THE DAIS IS A MAN WHO CALLS HIMSELF PARIAH. SEATED NEXT TO HIM IS LYLA--ALSO KNOWN AS HARBINGER. AT THE PODIUM IS ALEXANDER LUTHOR, NO APPARENT RELATION TO THE CRIMINAL EXECUTIVE OF OUR EARTH."
"AND SO IT APPEARS THE ANTI-MATTER UNIVERSE WHICH ATTACKED ALL OUR EARTHS HAS SEEMINGLY DISAPPEARED. EVEN MY BODY, PREVIOUSLY HALF ANTI-MATTER, HAS REVERTED TO ITS NORMAL POSITIVE MATTER STATE."
"I HAVE AT MY DISPOSAL INFORMATION GATHERED BY THE MONITOR. I HAVE ALREADY PLACED MUCH OF THAT KNOWLEDGE IN THE HANDS OF THE SECRETARY GENERAL TO SHARE WITH ALL SURVIVING WORLDS."
"PLEASE... UNDERSTAND, ALTHOUGH THE LINKING OF YOUR WORLDS MAY NOT BE ACCEPTABLE, IT IS NOT DANGEROUS. INDEED, THE DANGER APPEARS OVER... FOR I REMAIN HERE ON EARTH AND HAVE NOT BEEN SUMMONED ELSEWHERE."
SOMETHING WRONG, LADY QUARK?
YES, DIANA... I LOOK AT THAT MAN... I LOOK AT HIM...
YOU CAN'T BLAME PARIAH FOREVER. IT WAS AN ACCIDENT.
I KNOW... ...BUT THOUGH I MAY SOMEDAY FORGIVE HIM FOR THAT DARK DEED...
I WILL NEVER FORGET.
"IT IS WELL AND GOOD THAT YOU ASSURE US OUR WORLDS ARE SAFE, YET ADMITTEDLY YOU HAVE NO PROOF THAT WE ARE, OR THAT THIS 'TIME FLUX' AS YOU CALL IT WILL REMAIN CONTAINED WHERE IT NOW EXISTS..."
...AND I AM REMINDER THAT HE RELEASED THE ANTI-MONITOR WHO DESTROYED MY WORLD... AND MY FAMILY.
...DO YOU HAVE ANY QUESTIONS?

Crisis #9, page 10


"INDEED, I HAVE SPOKEN WITH MY COLLEAGUES ON OUR EARTH, AND WE ARE NOT SO CERTAIN THAT THOSE OTHER EARTHS--ALTHOUGH CLAIMING TO BE [illegible]--INITIALLY ARE, AND THAT THEY [illegible] INTER-EARTH INVASION."
"AS YOU KNOW, MISTER PARIAH, THE NATIONS OF ONE EARTH HAVE NEVER AGREED ON ANY PERMANENT SOLUTIONS TO OUR MUTUAL RESIDING ON THIS WORLD. WHAT ASSURANCES HAVE WE THAT THE NATIONS OF FIVE EARTHS WILL NOT SEEK TO DESTROY EACH OTHER?"
"THE SITUATION AS WE SEE IT IS UNCONTROLLABLE AND INTOLERABLE. WE CANNOT ALLOW THIS EARTH TO FACE THE THREAT OF OTHER WORLDS, NOR CAN WE... SAY, WHAT HAPPENED TO THAT STRANGE MAN? WHERE IS HE--?
NO! IT'S HAPPENING AGAIN...
THE FORCES CHURNING WITHIN ME... WARNING ME OF DANGER... OF EVIL!
I--I AM BEING DRAWN ELSEWHERE!
THE DANGER... THE DANGER HAS NOT ENDED!
FROM THE PRESS GALLEY TO THE FLOOR OF THE GENERAL ASSEMBLY... THERE IS SUDDEN PANIC AT PARIAH'S DISAPPEARANCE...
BUT THE LARGE LOOMING MECHANICAL FACE THAT APPEARS IN HIS PLACE CREATES A VERY DIFFERENT EMOTION--THAT OF MIND-NUMBING TERROR!
EARTHLINGS, LISTEN TO WHAT I HAVE TO SAY. YOUR VERY LIVES NOW DEPEND ON THE DECISION YOU ARE ABOUT TO MAKE...
WHILE MOST OF THE FIVE EARTH'S HEROES ASSEMBLED HERE, WE HAVE USED OUR POWER TO TAKE OVER THE EARTH'S DESIGNATED 4, X AND S...
THEY ARE COMPLETELY AND TOTALLY UNDER OUR DOMINATION.
IT WOULD BE WISE TO DO WHAT HE SAYS.
I AM BRAINIAC. AND I HAVE ASSEMBLED AT MY SIDE ALL THOSE YOU HUMANS CALL SUPER-VILLAINS!
OUR DEMANDS FOR EARTH-1 AND 2 WILL BE EXPLAINED BY ANOTHER... HEAR HIM OUT!

Crisis #9, page 11

Crisis #10, page 13

Did you know...?
George started Co-plotting *Crisis* with Marv with issue 5.

NEWS & EVENTS

Uncanny X-Men Omnibus #1
April 2006 • $99.99
artists: Byrne/Cockrum/Pérez Originally printed in *Uncanny X-Men* #94-131, *Uncanny X-Men Annual* #3, and *Giant-Size X-Men* #1.

Fantastic Four Visionaries: George Pérez #2
April 2006 • $19.99
Originall printed in *Fantastic Four* #187-188, 191-192, *Fantastic Four Annual* #14-15, *Marvel Two-In-One* #60, *Adventures of the Thing* #3.

Infinite Crisis #6
April 2006 • $2.95
Cover by George Pérez

Superman in the Eightiees
April 2006 • $19.99
writers: Stern/Pérez/Byrne/(various)
penciler: Pérez/Breeding/Byrne/(various)
Originally printed in *Action Comics* #507-508, 554, 595, *Action Comics* #600, *Action Comics* #644, *Superman* #408, *DC Comics Presents* #29, and *Adventures of Superman* #430.

George Pérez - Storyteller: The First 30 Years HC (Signed)
Apr 2006 • $29.99 • Dynamic Forces

Overstreet Comic Book Price Guide #36 (Wonder Woman Cover)
Mar 2006 • $32.00 (HC)/$25.00 (SC)
Articles on the 60th anniversary of Wonder Woman.

40 Yearsof the Avengers DVD-ROM
May 2006 • $49.95
www.eagleonemedia.com

JSA #85
May 2006 • $2.99
Cover by George Pérez

City of Heroes Novel #2: Freedom Phalanx
May 2006 • $6.99
CDS Books/Perseus Books Group
Cover by George Pérez

Infinite Crisis #7
May 2006 • $2.95
Cover by George Pérez

Wonder Woman: Destiny Calling TPB
June 2006 • $19.95
Collecting and reprinting George Pérez's *Wonder Woman.* Reprinting Volume 2: *Wonder Woman* #20-#24 and *Wonder Woman Annual* #1

Convention Appearances

- February 24th - 26th: **MegaCon**, Orlando, FL
- April 21st - 23rd: **Pittsburgh Comicon**, Monroeville, PA
- April 28th - 30th: **Paradise Toronto Comicon,** Toronto, Canada
- May 19th - 21st: **Motor City Con,** Novi, Michigan
- June 30th - July 2nd: **Heroes Con**, Charlotte, NC
- July 20th - 23rd: **Comicon International**, San Diego, CA
- September 1st- 4th: **Dragon Con**, Atlanta, GA
- September 9th - 10th: **Baltimore Comic Con**, Baltimore, MD
- October 8th: **Second Genesis**, Portland Oregon. Andy Mangels will also be appearing at this show.

GEORGE PÉREZ ON THE 'NET

There are countless websites with materials relating to George and his work.
Here are some premier ones, each one verified at publication time by the editor.

Start your navigation on the 'Net at www.george-perez.com

then head on over to:

(Titans Tower - the most comprehensive Titans resource) ***http://www.titanstower.com/***
(JLA Avengers Port) ***http://www.fortunecity.com/business/bustwo/354/***
(The Artist's Choice - Pérez Art available for purchase) ***http://www.theartistschoice.com/***
(Double Trouble Productions - Adult site) ***http://www.dtwrestling.com***
(Fantasy Wrestling - Adult site) ***http://www.sisterhoodofsuperheroines.com***
(Superheroines' Demise - Adult site) ***http://www.sooperhero.com/perez.htm***

As this magazine continues we will be adding more sites to the list.
Please, if you know of any we have not included, e-mail ***tlorenzp@yahoo.com***

PACESETTER
The George Pérez Magazine

Your comments, questions, and concerns are always welcome!

QUESTION OF THE ISSUE:

Now that George has signed an exclusive contract with DC, what would you like to see him work on?

Without a doubt, the title I would love to see George work on is the *JSA*. He has such a solid grasp of characterization in groups that it would be great to see him take on the first super group. We got a glimpse of what he can do with them in some of the classic JLA/JSA crossover, but he has matured in his art since then and could do even more with them now. If dreams come true, he will get that opportunity while working for DC. Second choice for me would be to see him tackle the *Outsiders*.

—Gary L. Beck

Once I heard that George was exclusive with DC, I immediately thought "how cool would it be for him to draw Hawkman?" Think about it, a 2-page spread filled with winged Thanagarians in the middle of an all-out war. I know that the Thanagarians are currently in the middle of the war storyline with Rann, so it doesn't seem likely but *man* wouldn't it be cool!!

I suppose another good choice would be the *Legion of Super Heroes*. Imagine: George Pérez + gazillion characters + gazillion costumes = best selling book.

—Gil Carlo

I'm very excited about the "Games" *Titans* book, but my simple answer to your question would be *Nightwing*. Dick Grayson has always been my favorite character and I really like when George draws him and is involved in the story/characterization process.

However, ideally I would like to see DC start a book similar to *JLA Classified* and call it *Titans Classified*... then do story arc based on different incarnations of the Titans (or just a few Titans) and start off with a nice 5-part arc by Wolfman and Pérez focusing on the core members.

—Michael Crouch

I would say that it would be good for him to do a 4- to 6-month run once or twice a year on different books. First up however would have to be *Legion of SuperHeroes* just to take advantage of his ability for large team books. I would prefer that they be in thier 70s/early 80s outfits, but even drawing their current look would be fine. After a run there I would love to see him do *Green Lantern*, giving Hal his day in the sun. Of course a run on *Titans* would be nice after he finishes "Games"—and then let him loose thru all the new DC universe having as much fun as he can. After all the fun he gives us, let him have a ball too.

—Bobby Simpson

There are five titles that I would love to see George's artwork on at DC. Two are obvious choices, the other two not so obvious.

Firstly and most obviously in the list is of course *Wonder Woman*. It is going on for nearly twenty years since Mr. Pérez re-envisioned the amazing Amazon for DC. It would be intriguing to see where his vision

Your comments, concerns, questions and feedback are greatly appreciated. If you have some ideas on how to improve the magazine, if you have a complaint, if you have a request, or if you just want to share some thoughts, email Tony at tlorenzp@yahoo.com.

would take Diana almost two decades after he so incredibly breathed new life into her. He has also stated that she is among the most requested characters for his commissioned work. Fans seem to want to see him draw her, and if anyone followed George's beautiful work on the title, you know why.

Next and again a choice that seems obvious, is *JLA*. The Justice League of America is one of the reasons that George wanted to come to DC Comics originally. He agreed to do *The New Teen Titans* if he could draw an issue of the good old *Justice League of America*. I grew up with the Satellite Years of the League and George's work on it. My favorite story arc was issues #'s 197 to 199, where the League fought the Secret Society of Super Villains alongside the Justice Society. Once again, and especially after wetting our taste buds with his art on JLA/Avengers, I would love to see him return to this title after so long. Also it would allow him to do with the League what he did with the Avengers after he returned to the title after so long.

Thirdly, and this is where my ever hopeful imagination comes into play—I would dearly love to George revive *Amethyst, Princess of Gemworld*. Amethyst always had great potential and was an interesting character. After the initial 12 issue maxi-series in the 1980s, it was as though writers didn't know exactly what to do with her. George's covers for the original maxi-series and his depiction of her on the cover and interior of *Crisis on Infinite Earths* #11 were stunning. One of my other reasons being mentioning this character is the fact that I have never seen George handle a character that is magical in nature. He has dealt with super heroes and futuristic titles, but I don't think I have ever seen him depict this kind of imagery, and I would very much like to.

Also *Aquaman*...another title that like *Wonder Woman* for so long after George's departure, no one seems to know what to do with or handle the character. I think he would very much benefit from the vision of Mr. Pérez.

And lastly is *JSA*. This would allow him to do two things. Work with characters that he has depicted before, mainly the old-timers on the team that have been part of the DC mythos for so long. But we would also get to see his interpretation of the newer members of the JSA (and the DCU for that matter) that George hasn't had the opportunity to draw, which is something considering he has drawn everyone in this universe at one time or another.

Mr. Pérez, if you are reading this, I hope we have the chance of having you make at least one of my wishes come true. All the best with your return to DC.

—Michael Rudolph

George has done so much already in the DC Universe, but I would love to see him do a run with the Jack Kirby characters from the 4th World series: New Gods, Mr. Miracle, and the Forever People. These characters have been done by many artists over the years, but seeing them in the incredible hands of Mr. Pérez would be a real dream come true.

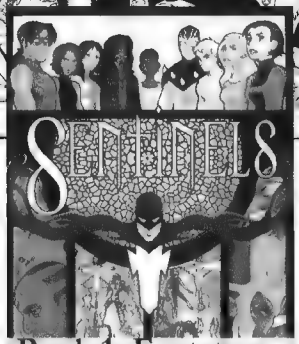
George creates the most detailed panels that would lend themselves to a sweeping cosmic epic with Highfather's New Gods vs. Darkseid's minions. Just imagine him doing a full on war story with Mr. Miracle, Big Barda, Orion, Lightray, Metron, Forager and the Forever People defending the earth against the forces of Apokolips! I think Jack would approve!

—Robert Jewell

I'd have to say Green Lantern (Hal Jordan), as he is my favorite comic book character, and I love to see him depicted by my favorite comic book artist. I would have to say that, as an artist from a very young age, I have a very close affinity to Green Lantern—and note that I'm talking about Hal Jordan here. From his right hand, Hal has the ability to create virtually anything he can imagine in his mind. Put a pencil in my right hand, and George's as well, and we now have that same ability that works on paper.

While I don't forsee George working on *GL*, I believe there is a strong possibility that he will be able to illustrate this character in an upcoming DC project.

—Neil Southwell



Book 1: Footsteps

Years ago, the superhero team, Sentinels, disappeared. Now, their children have taken their place. Are they destined to meet the same fate as their predecessors? Forces from every angle try to pull the team apart as they find that their greatest challenge might just be living up to the name Sentinels.

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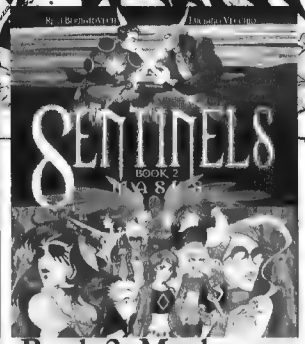

Book 2: Masks

Following the events from Sentinels Book 1: Footsteps, the Sentinels fight to save former associates from being murdered. Will teaming up with their enemies be enough to stop the mysterious Lightbringer? More secrets and the person behind their problems is revealed!

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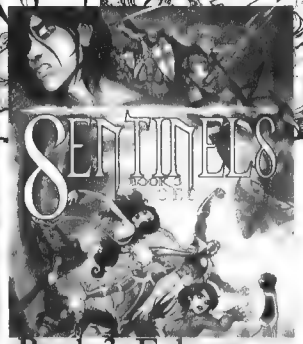

Book 3: Echoes

The events of books 1 and 2 lead up to this volume, Echoes. What has been happening to Templar since his abduction? What on, or under, earth has happened to Gospel? And what exactly does the next generation of heroes have to do with everything? You'll be amazed at how it all fits!

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www.theartistschoice.com

You'll be glad you did!

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Articles, Artwork, Photos, Fan Art, Trivia, News, Checklist Assistance, etc...

The purpose of *Pacesetter, The George Pérez Magazine* is to provide a venue to display the incredible art of this exceptional artist, and to make available for perusal new interviews and insightful articles regarding Mr. Pérez, as well as to showcase artwork and talent inspired by his work.

The staff of *Pacesetter* strives to provide the most excellent product that we are capable of, and we welcome comments and criticisms. We make no claims to expertise, so if you find an error or discrepancy, please notify us and we will amend it in the next issue.

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